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LINCOLN'S SPEECHES AND LETTERS



PACKARD

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Edward L Eagan

B. O. BAKER
LAWYER
DALLAS, TEXAS

SELECTIONS
FROM
LINCOLN'S SPEECHES
AND
LETTERS

ARRANGED FOR
LEARNERS OF MUNSON PHONOGRAPHY

BY
BERTHA CROCKER



S. S. PACKARD, PUBLISHER
NEW YORK

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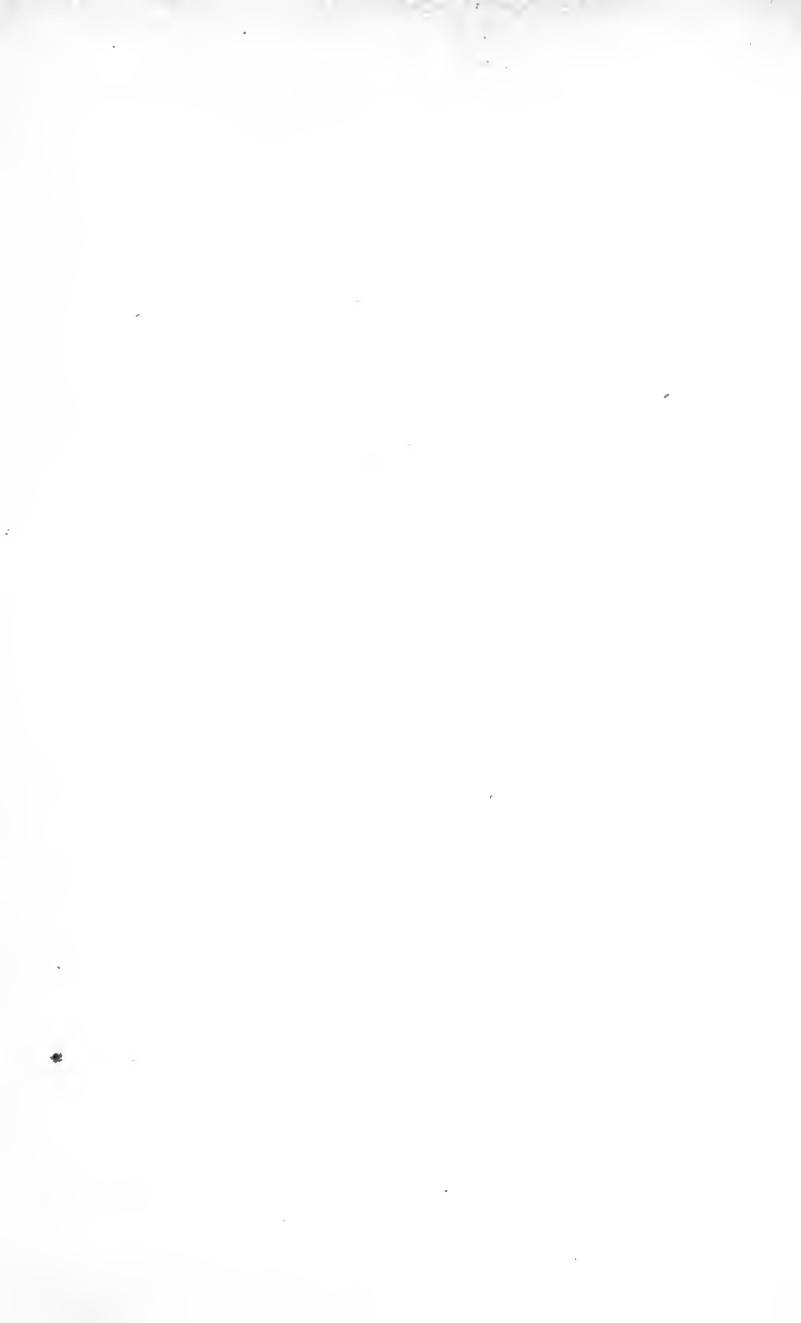
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PUBLISHER'S NOTE

TUTTLE
JAN 3 '43
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This reading book is a transcription of "Selections from Lincoln's Speeches and Letters," edited by Bliss Perry and published by Doubleday, Page & Company, whose courtesy in permitting us to use the matter we gratefully acknowledge. It has been chosen because of the simplicity of the language and the intrinsic interest and inspiration it contains for American youth. As a text-book it is planned to follow **HOW TO MAKE A LIVING** as a reader. The shorthand script is in accordance with the principles of **PRACTICAL PHONOGRAPHY**, the phrasing being the simple, natural, and free phrasing of the practical stenographer, with no thought of producing problems for the pupil to solve.

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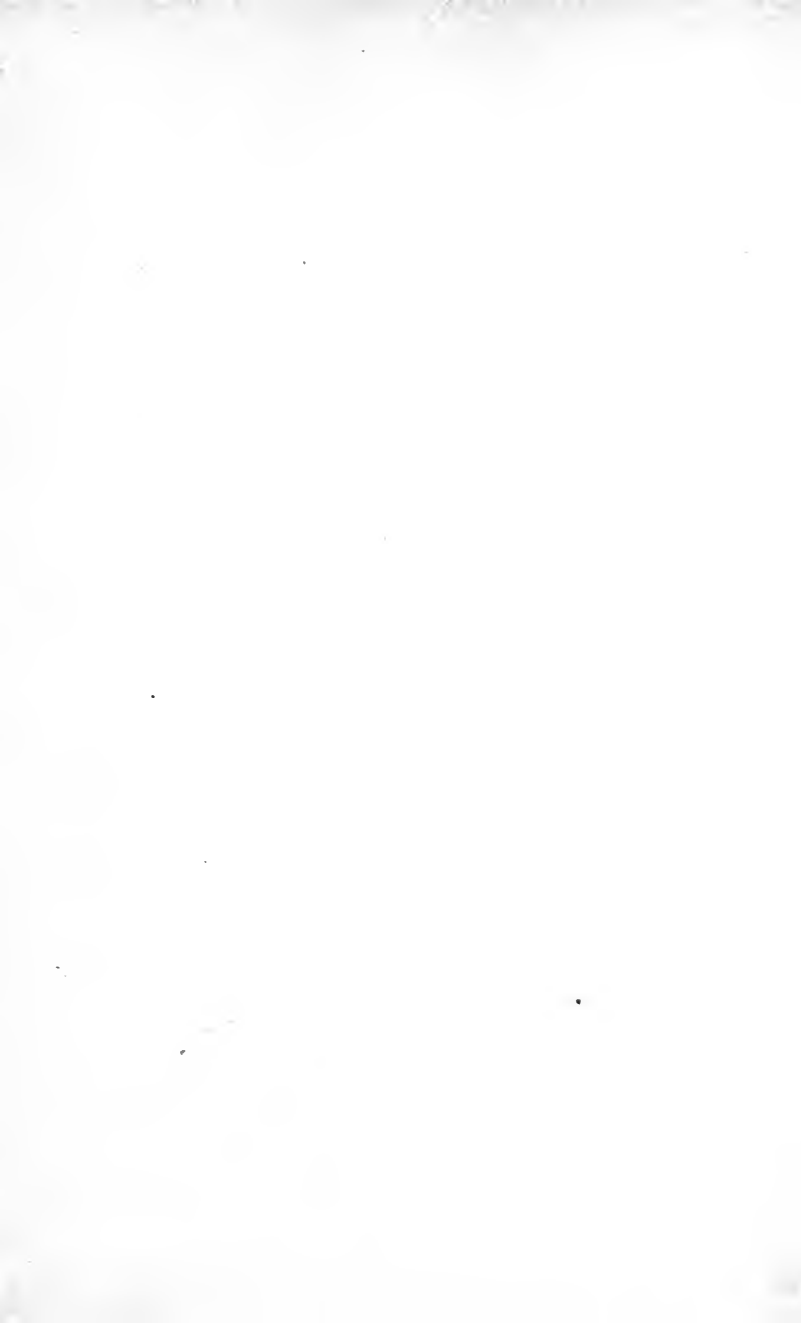


“He knew to bide his time,
And can his fame abide,
Still patient in his simple faith sublime,
Till the wise years decide.
Great captains, with their guns and drums,
Disturb our judgment for the hour,
But at last silence comes;
These all are gone, and, standing like a
tower,
Our children shall behold his fame,
The kindly-earnest, brave, foreseeing man,
Sagacious, patient, dreading praise, not
blame,
New birth of our new soil, the first American.”

LOWELL, *Commemoration Ode.*

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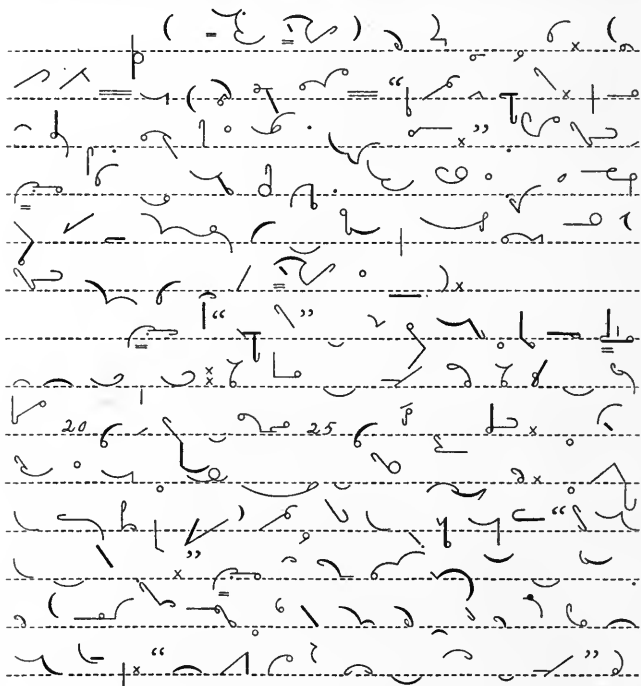
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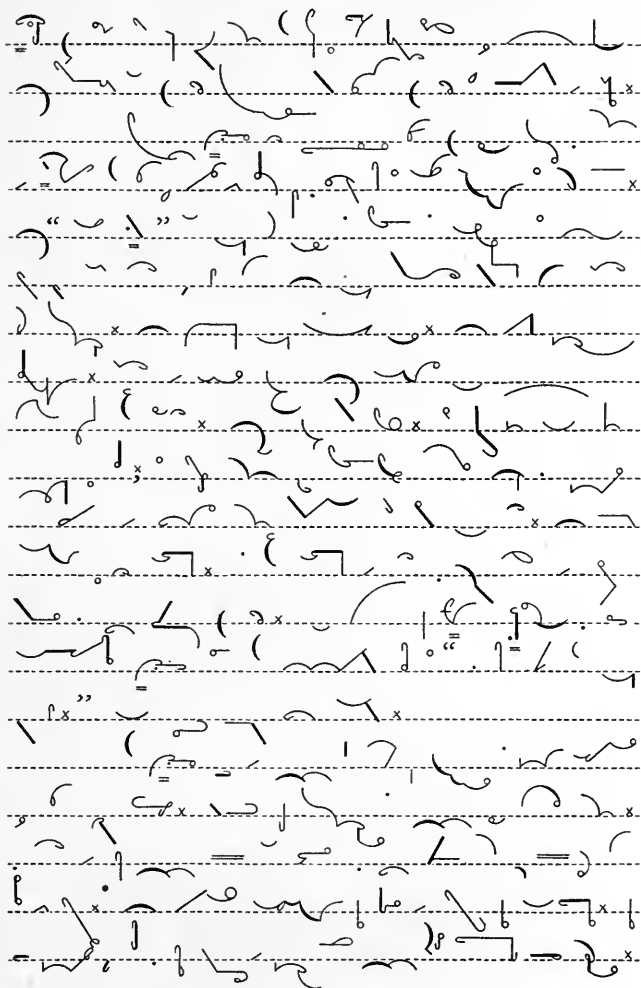


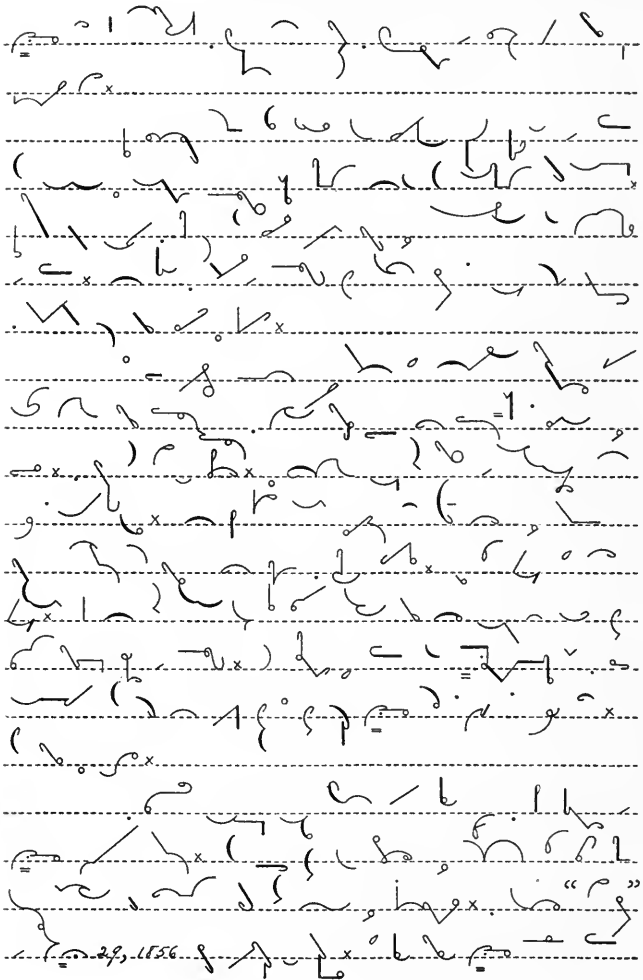
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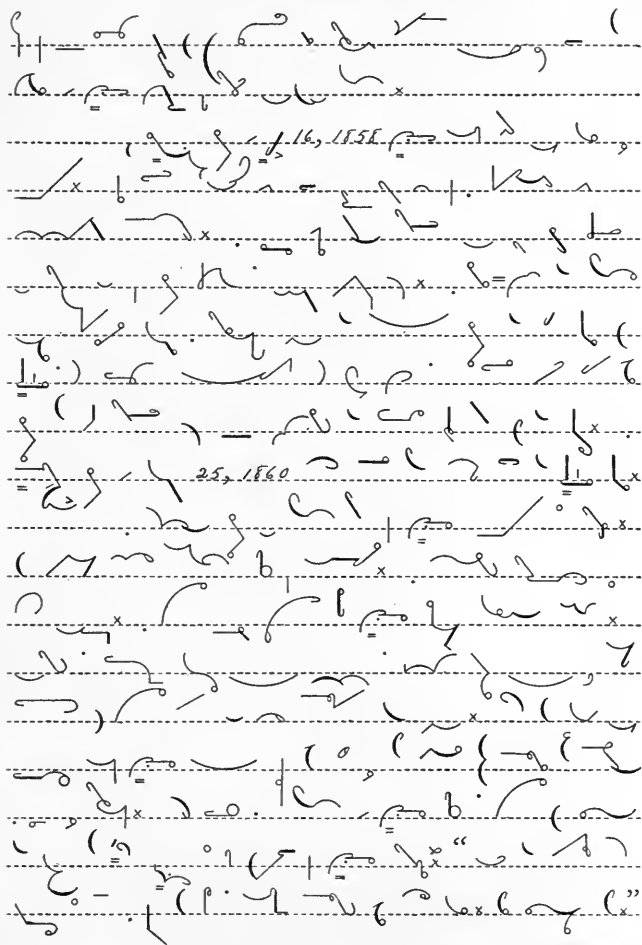
EDITOR'S INTRODUCTION

"It is not too much to say of him [Lincoln] that he is among the greatest masters of prose ever produced by the English race."—*The (London) Spectator*.







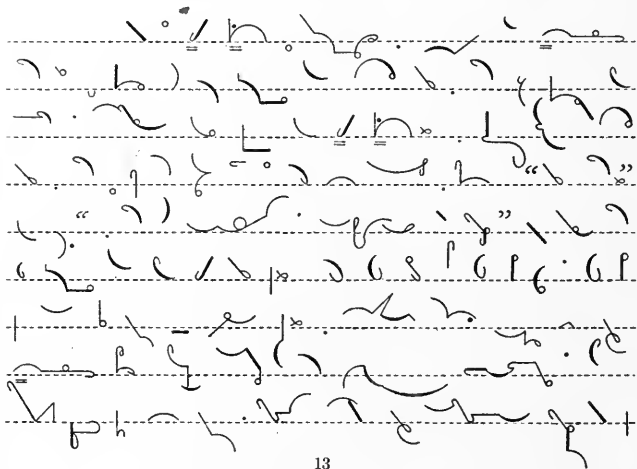


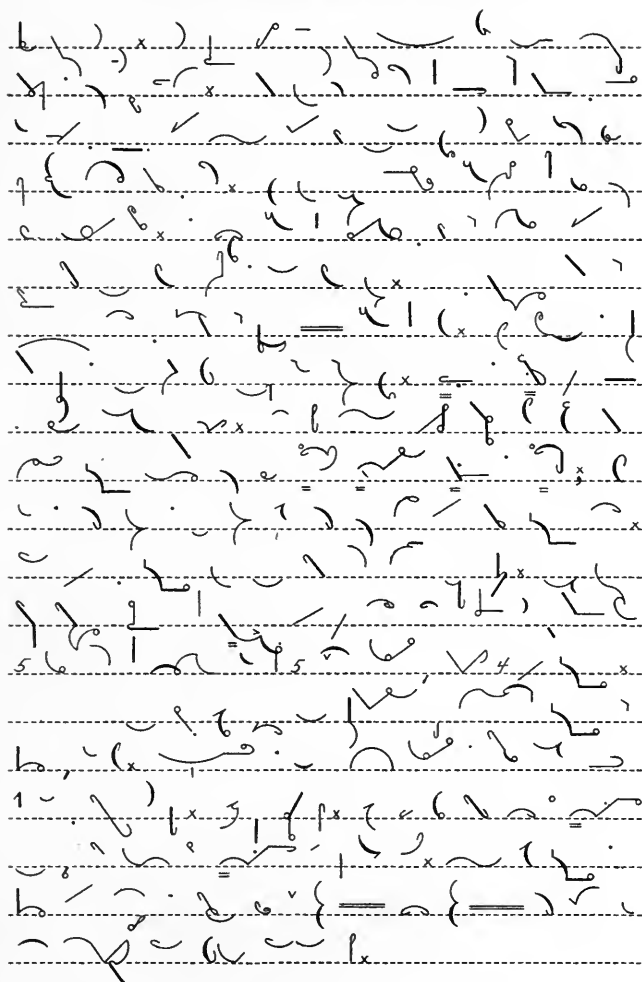
SELECTIONS FROM LINCOLN'S SPEECHES AND LETTERS

THE WHIGS AND THE MEXICAN WAR

July 27, 1848

[An extract from a speech delivered in the House of Representatives while Lincoln was a Congressman from Illinois. The speech was in support of General Taylor, the Whig candidate for the Presidency. Lincoln had opposed President Polk's declaration of war against Mexico, had introduced resolutions of inquiry on that subject, and made a strong speech on January 12, 1848, explaining his own attitude. The speech of July 27 was full of wit, at times more caustic than refined. The extract here presented sums up clearly Lincoln's views as to the Mexican War, and is a good example of his best parliamentary style at this stage of his career.]





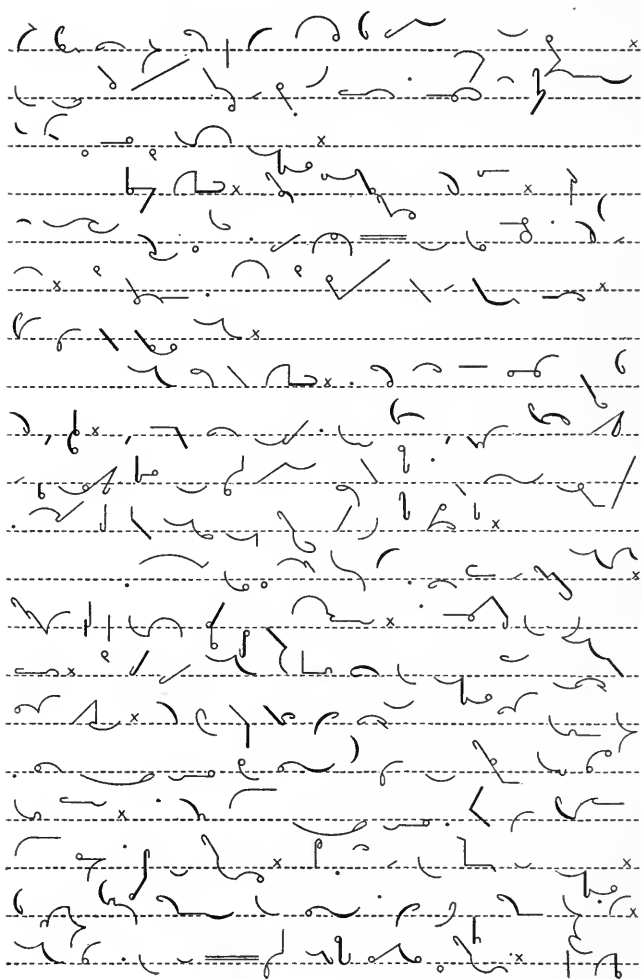
Handwritten musical notation on ten staves. The notation is dense and appears to be a form of shorthand or a specific musical notation system, possibly related to the Whig Party or the Mexican War. The notes are written in black ink on white paper with horizontal dashed lines. The notation includes various symbols, including curved lines, vertical strokes, and small circles, often grouped together. Some symbols resemble musical notes or clefs, but the overall style is highly stylized and difficult to decipher as a standard musical score. The notation is arranged in a series of horizontal lines, with each line containing a sequence of these symbols.

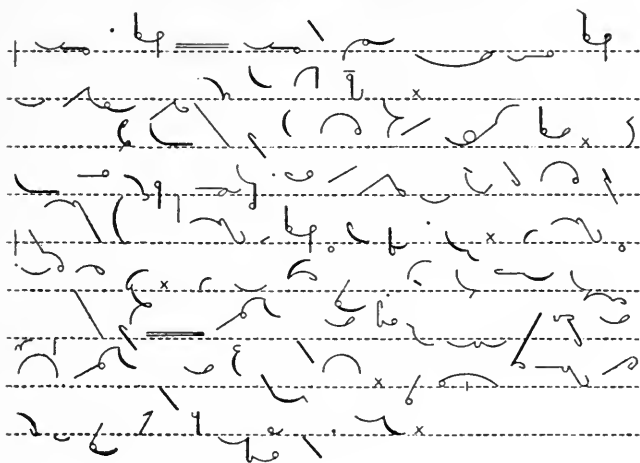
NOTES FOR A LAW LECTURE

July 1, 1850

[These notes show Lincoln's power of straightforward statement and his good sense. They are of additional interest as indicating his attitude toward professional success.]

The image shows a page of handwritten notes in cursive script on lined paper. The notes are illegible due to the cursive style and fading. The page contains approximately 15 lines of text. The handwriting is dense and fills most of the page between the horizontal lines. There are some small 'x' marks scattered throughout the text, possibly indicating corrections or specific points. The overall appearance is that of a historical document, likely a set of notes for a law lecture.



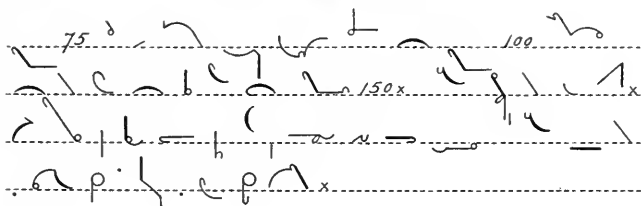


FRAGMENT ON SLAVERY

July 1, 1854

[From early manhood Lincoln's sympathies had been strongly enlisted on behalf of the slaves. The contrast between slave labor and free labor has never been stated more tersely and vividly than here. The sentence, "Twenty-five years ago I was a hired laborer," should be noted.]

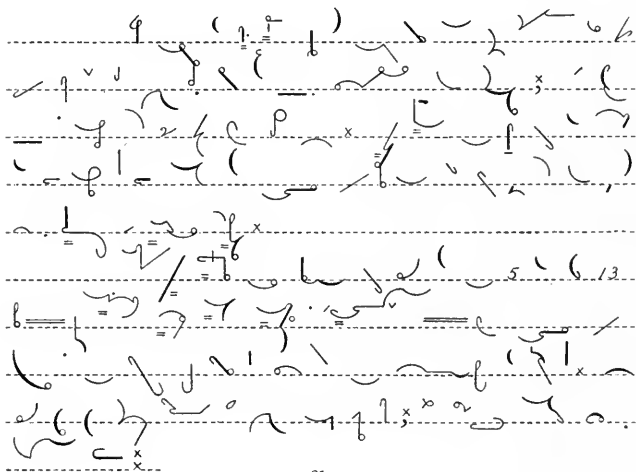
The image shows a page of handwritten cursive text, likely a fragment of a letter or document. The text is written on a set of horizontal lines and is mostly illegible due to the cursive style and fading. The handwriting is dense and fills most of the page. There are some small marks and characters that are more distinct, such as 'P C' at the top left and '25' in the middle. The overall appearance is that of a historical document or a page from a manuscript.



THE DRED SCOTT DECISION AND THE DECLARATION OF INDEPENDENCE

June 26, 1857

[This is an extract from a speech delivered at Springfield, Ill. It was intended as a reply to a speech of Stephen A. Douglas two weeks earlier upon the subject of slavery in the Territories. Douglas was the author of the Kansas-Nebraska bill, passed in 1854, which gave the Territories the right to decide whether they would have slavery. The Dred Scott decision was published by the Supreme Court of the United States in 1857, and was to the effect that a slave or the descendant of a slave could not be a citizen of the United States or have any standing in the Federal courts. Lincoln contrasts the spirit of this decision with that of the Declaration of Independence, with a skill and force that will be apparent to every reader. He repeated the substance of the argument over and over again in his joint debates with Douglas in the following year.]



Handwritten musical notation on a five-line staff with dashed lines. The notation consists of various notes, rests, and symbols, including a treble clef and a sharp sign. The text is written in a cursive, handwritten style.

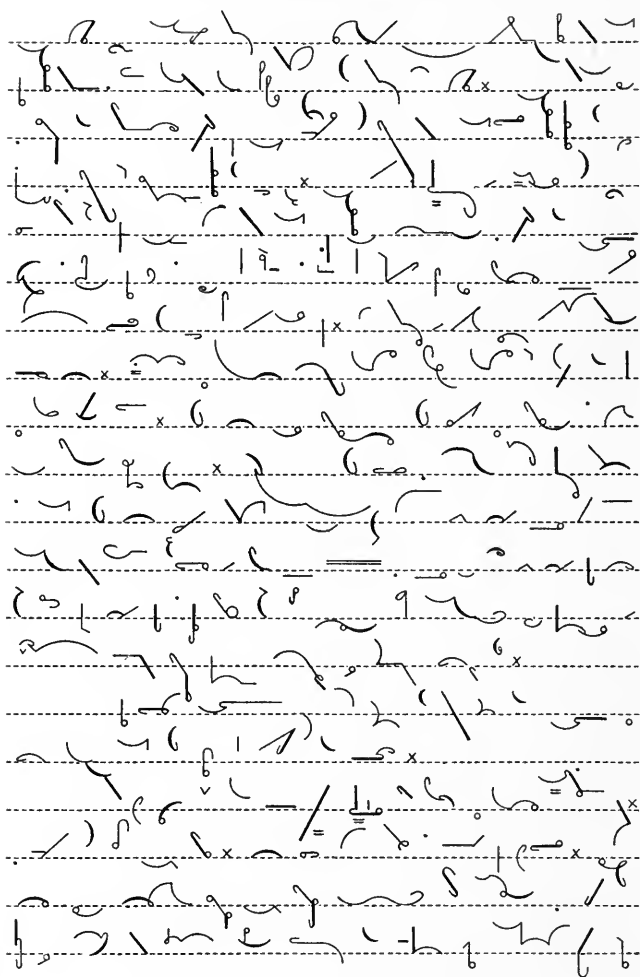
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“) / . 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

“) / . 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

“) / . 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

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1. The first line of handwriting shows a series of connected loops and curves, typical of the cursive style.

2. The second line continues the cursive practice with similar fluid connections.

3. The third line features a distinct phrase in quotes: "The first line".

4. The fourth line shows more complex cursive flourishes and loops.

5. The fifth line contains the phrase "The first line" again, demonstrating consistency in the style.

6. The sixth line shows a variety of cursive letter forms and connections.

7. The seventh line includes the phrase "The first line" in quotes.

8. The eighth line continues the practice with intricate cursive loops.

9. The ninth line features the phrase "The first line" in quotes.

10. The tenth line shows a mix of cursive and more structured letter forms.

11. The eleventh line includes the phrase "The first line" in quotes.

12. The twelfth line shows a variety of cursive letter forms and connections.

13. The thirteenth line features the phrase "The first line" in quotes.

14. The fourteenth line continues the practice with intricate cursive loops.

15. The fifteenth line includes the phrase "The first line" in quotes.

16. The sixteenth line shows a mix of cursive and more structured letter forms.

17. The seventeenth line features the phrase "The first line" in quotes.

18. The eighteenth line continues the practice with intricate cursive loops.

19. The nineteenth line includes the phrase "The first line" in quotes.

20. The twentieth line shows a mix of cursive and more structured letter forms.

Handwritten musical notation on a page with ten sets of five-line staves. The notation is dense and appears to be a complex piece of music, possibly a score for a piano or similar instrument. It includes various notes, rests, and symbols, with some markings that resemble mathematical or scientific symbols like 'x', '=', and 'p'. The handwriting is somewhat cursive and difficult to decipher as musical notation. The page is filled with this notation from top to bottom, with some lines starting with a 'p' and others with a '1'.

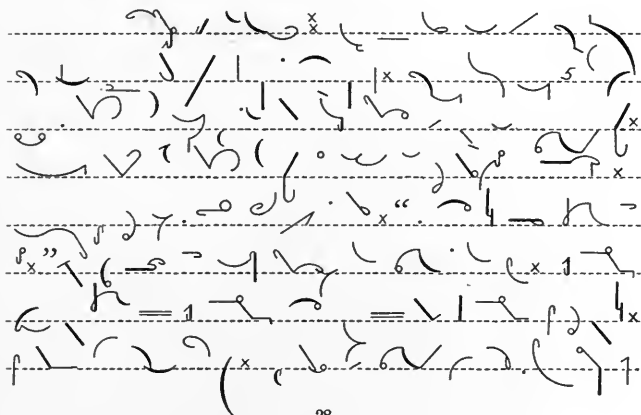
SPRINGFIELD SPEECH

June 16, 1858

Speech delivered at Springfield, Illinois, at the close of the Republican State Convention by which Mr. Lincoln had been named as their candidate for United States Senator.

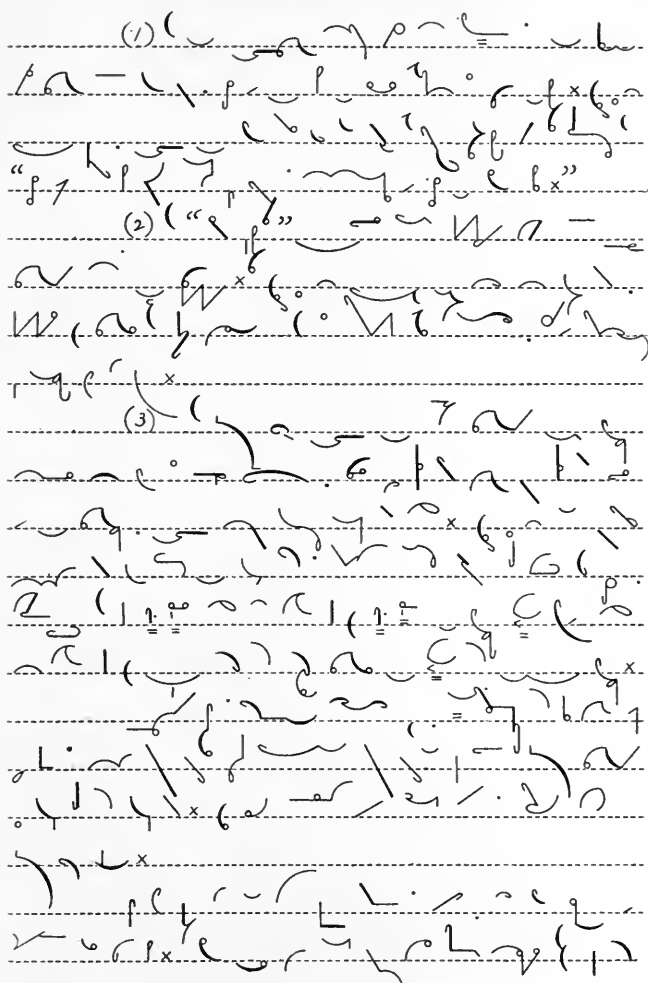
[The opening paragraph of this speech was prepared with the most extreme care, and probably did more to influence Lincoln's political future than anything he ever wrote. His best friends thought it impolitic to utter the sentiment that the "government cannot endure permanently half slave and half free."

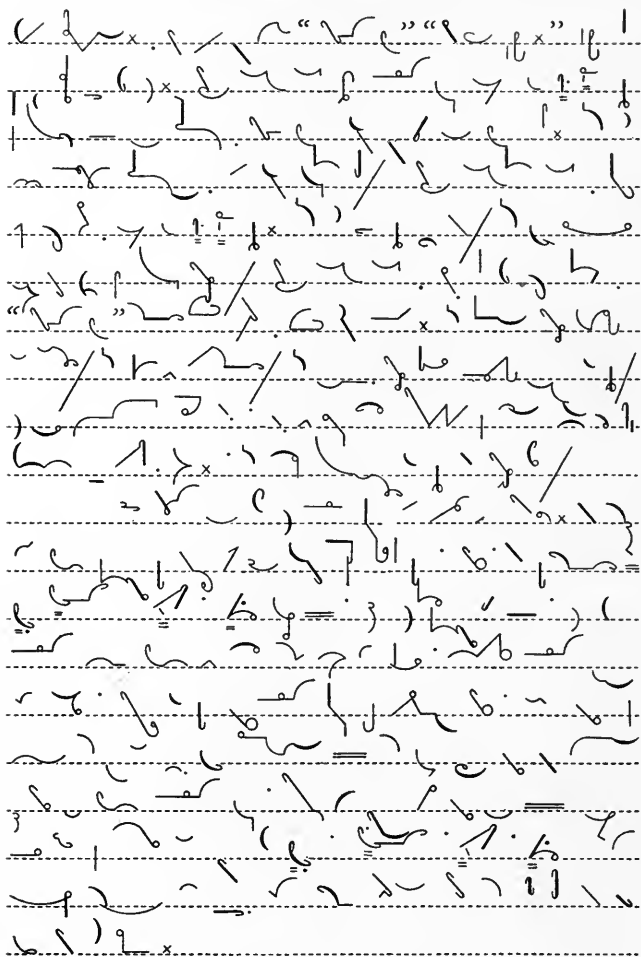
For the immediate purpose of that campaign they were right, for this paragraph, in the opinion of many good judges, was the cause of Lincoln's defeat by Douglas. But the constant discussion of those sentences in the great series of joint debates with Douglas during the summer and autumn brought Lincoln's views before the whole country, and was an important element in his selection as the Republican candidate for the Presidency in 1860. The entire speech, read in the light of subsequent history, affords remarkable evidence not only of Lincoln's shrewdness as a party leader, but of his political wisdom in the highest sense.]



Handwritten cursive script on ruled lines, likely a transcription of a document. The text is written in a fluid, slanted cursive style. The first line contains the word "James" followed by a comma and the word "son". The second line begins with "of" and continues with "the" and "state of". The third line starts with "Kentucky" and continues with "and". The fourth line begins with "the" and continues with "year". The fifth line starts with "1854" and continues with "and". The sixth line begins with "the" and continues with "year". The seventh line starts with "the" and continues with "year". The eighth line begins with "the" and continues with "year". The ninth line starts with "the" and continues with "year". The tenth line begins with "the" and continues with "year". The eleventh line starts with "the" and continues with "year". The twelfth line begins with "the" and continues with "year". The thirteenth line starts with "the" and continues with "year". The fourteenth line begins with "the" and continues with "year". The fifteenth line starts with "the" and continues with "year". The sixteenth line begins with "the" and continues with "year". The seventeenth line starts with "the" and continues with "year". The eighteenth line begins with "the" and continues with "year". The nineteenth line starts with "the" and continues with "year". The twentieth line begins with "the" and continues with "year".

The image displays a page of handwritten musical notation, likely a score for a speech or a specific piece of music. The notation is written on a series of horizontal lines, each consisting of a solid top line, a dashed middle line, and a solid bottom line. The notes and symbols are written in a cursive, handwritten style. The notation includes various note heads, stems, beams, and rests, along with some decorative flourishes. There are several instances of the word "Springfield" written in a stylized, cursive font, interspersed with the musical notation. The overall appearance is that of a personal or working manuscript.

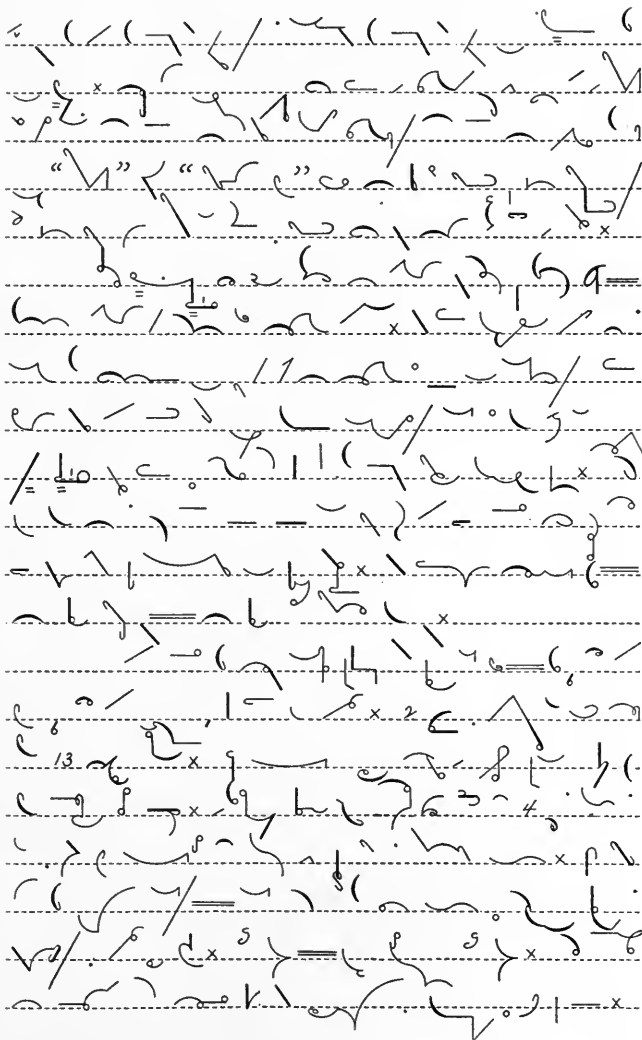




Handwritten cursive script on lined paper, likely a practice page or a draft of a letter. The text is written in a highly stylized, flowing cursive style characteristic of Abraham Lincoln. The page contains approximately 18 lines of text, with some lines starting with capital letters and others with lowercase letters. The handwriting is dense and fills most of the page.

Handwritten cursive script on lined paper, likely a practice page or a draft of a letter. The text is written in a highly stylized, flowing cursive style characteristic of Abraham Lincoln. The page contains approximately 18 lines of text, with some lines starting with capital letters and others with lowercase letters. The handwriting is dense and fills most of the page.

Handwritten cursive text on a page with horizontal dashed lines. The text is written in a fluid, cursive style and includes various punctuation marks such as commas, periods, and quotation marks. The handwriting is dense and fills most of the page.



ADDRESS AT COOPER INSTITUTE

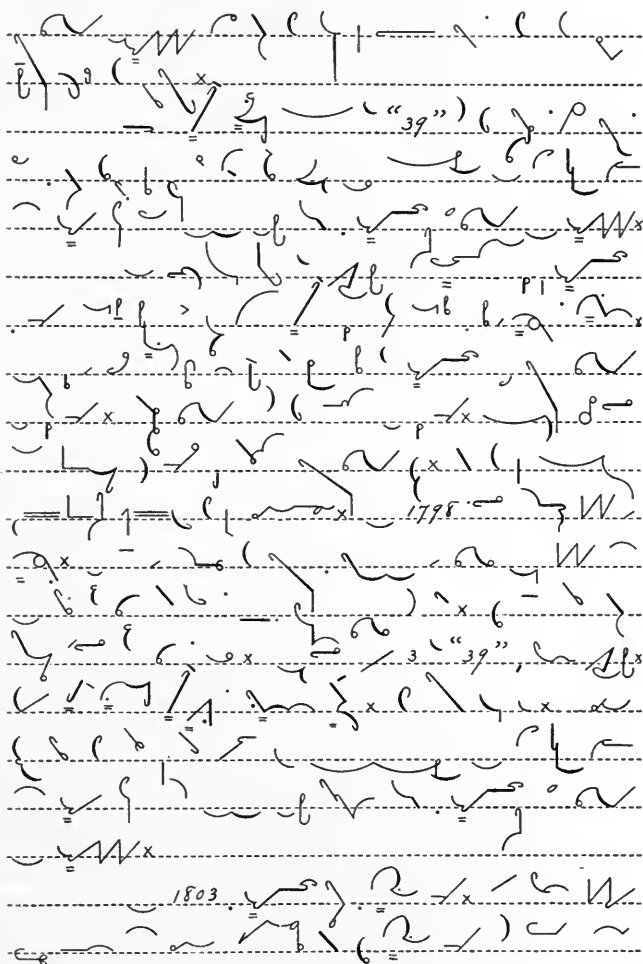
February 27, 1860

[This was Lincoln's first appearance before an Eastern audience. The speech cost him a great deal of labor, and was most heartily received.—See *Morse's "Abraham Lincoln,"* I, 153-156.]

Handwritten cursive script on ruled lines, likely a transcription of the speech. The text is written in a highly stylized, flowing cursive hand. Some words are clearly legible, including "I", "and", "the", "people", "of", "this", "country", "are", "entitled", "to", "the", "benefits", "of", "liberty", "and", "justice", "under", "the", "law". The script is dense and fills most of the page.

This image shows a handwritten musical score on ten staves. The notation is a form of shorthand, possibly a shorthand for a specific musical style or a personal shorthand. It includes various symbols such as notes, rests, and beams. The score is organized into two systems of five staves each. The first system begins with a treble clef and a 2/4 time signature. The notation is dense and includes several instances of the number "39" in quotes, which likely refers to a specific piece or measure. The second system begins with a bass clef and a 4/4 time signature. The handwriting is fluid and characteristic of the early 19th century.

1787
W
"39"
x
W
87x
"39"
x
1789
W
"39"
x
16
39
x



1804

(1)

(2)

1798

(3)

"39"

1819-20

"39"

Handwritten cursive script on a set of three horizontal lines. The text includes the number "39" and various flourishes and strokes.

Handwritten cursive script on a set of three horizontal lines, featuring the date "1784, 2" and other markings.

Handwritten cursive script on a set of three horizontal lines, containing the dates "1787, 17", "1789, 3", "1798, 2", "1804, 2", and "1819-20".

Handwritten cursive script on a set of three horizontal lines, including the number "30" and the number "39" in quotes, along with various cursive characters.

Handwritten cursive script on a set of three horizontal lines, showing the number "23" and other cursive elements.

Handwritten cursive script on a set of three horizontal lines, featuring the number "23" and the number "39" in quotes.

Handwritten cursive script on a set of three horizontal lines, containing the number "21" and other cursive characters.

Handwritten cursive script on a set of three horizontal lines, including the number "21" and other cursive elements.

Handwritten cursive script on a set of three horizontal lines, featuring the number "39" in quotes and other cursive characters.

Handwritten cursive script on a set of three horizontal lines, showing various cursive strokes and flourishes.

Handwritten cursive script on a set of three horizontal lines, including the number "21" and other cursive elements.

Handwritten cursive script on a set of three horizontal lines, featuring various cursive characters and flourishes.

Handwritten cursive script on a set of three horizontal lines, including the number "23" and other cursive elements.

Handwritten cursive script on a set of three horizontal lines, showing various cursive strokes and flourishes.

Handwritten cursive script on a set of three horizontal lines, including various cursive characters and flourishes.

Handwritten cursive script on a set of three horizontal lines, featuring various cursive characters and flourishes.

Handwritten cursive script on a set of three horizontal lines, including various cursive characters and flourishes.

Handwritten musical notation on a ten-line staff. The notation consists of various rhythmic and melodic symbols, including stems, beams, and note heads, written in a cursive style. Some symbols are marked with small 'x' or 'o' characters. The notation is organized into several measures, with some measures containing multiple notes. The overall appearance is that of a musical score or a set of musical exercises.

1. The first line of handwriting shows a cursive flourish starting with a large 'A' and ending with a long tail.

2. The second line contains a cursive flourish that includes a large 'X' and a 'd' shape, possibly representing the word 'X-d'.

3. The third line features a cursive flourish with a large 'P' and a '12' written below it, possibly representing 'P 12'.

4. The fourth line shows a cursive flourish with a large 'W' and a '6' written below it, possibly representing 'W 6'.

5. The fifth line contains a cursive flourish with a large '6' and a '5' written below it, possibly representing '6 5'.

6. The sixth line features a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

7. The seventh line shows a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

8. The eighth line contains a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

9. The ninth line features a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

10. The tenth line shows a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

11. The eleventh line contains a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

12. The twelfth line features a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

13. The thirteenth line shows a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

14. The fourteenth line contains a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

15. The fifteenth line features a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

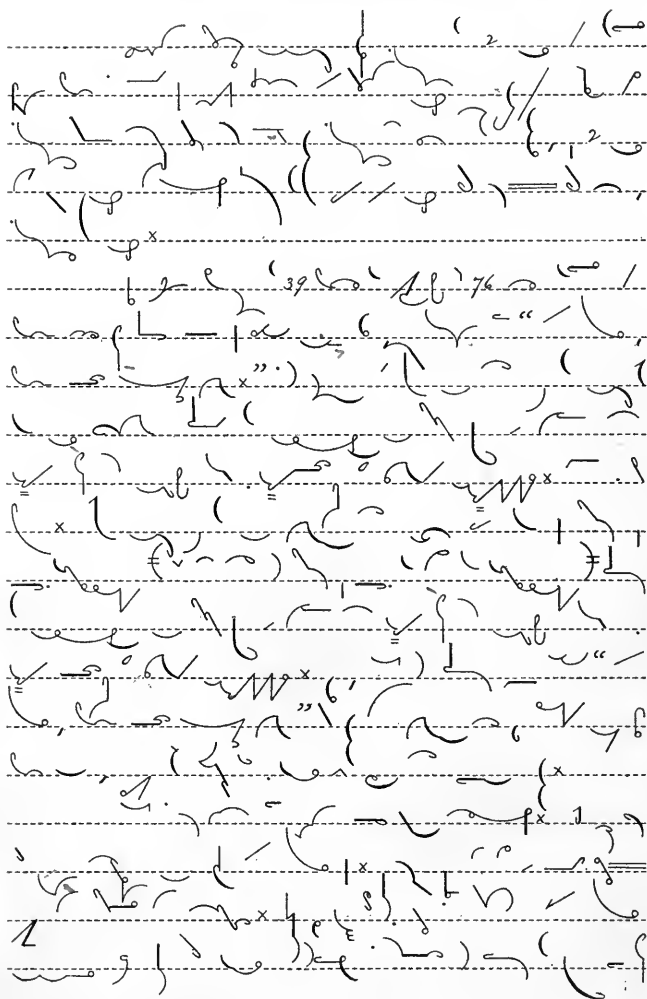
16. The sixteenth line shows a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

17. The seventeenth line contains a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

18. The eighteenth line features a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

19. The nineteenth line shows a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.

20. The twentieth line contains a cursive flourish with a large '6' and a '6' written below it, possibly representing '6 6'.



1. I am a poor man
 2. I am a poor man
 3. I am a poor man
 4. I am a poor man
 5. I am a poor man
 6. I am a poor man
 7. I am a poor man
 8. I am a poor man
 9. I am a poor man
 10. I am a poor man
 11. I am a poor man
 12. I am a poor man
 13. I am a poor man
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 94. I am a poor man
 95. I am a poor man
 96. I am a poor man
 97. I am a poor man
 98. I am a poor man
 99. I am a poor man
 100. I am a poor man

Handwritten musical notation on a page with ten horizontal lines. The notation is written in a cursive, shorthand style, possibly representing a musical score or a specific dialect. It includes various symbols such as notes, stems, beams, and rests, often with small 'x' marks. Some lines contain double bar lines and other structural markers. The handwriting is dense and fills most of the page.

Handwritten cursive script on lined paper, likely a practice page or a draft of a letter. The text is dense and fills most of the page, with some lines starting with a small 'x' or 'y' in the left margin. The handwriting is fluid and characteristic of the early 19th century.

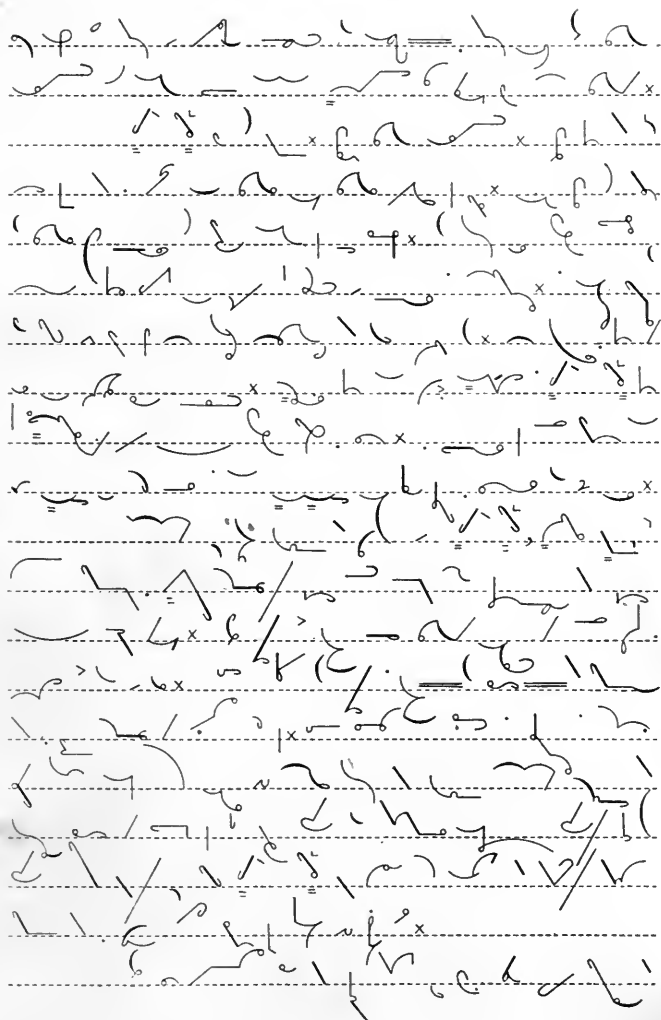
Handwritten cursive text on ruled lines, appearing to be a transcription of a speech. The text is written in a fluid, cursive style and spans approximately 15 lines. The content is mostly illegible due to the cursive script and some fading, but it appears to be a formal address. Some words are partially recognizable, such as "address" and "institute".

2

Handwritten cursive text on ruled lines, likely a transcription of a speech or document. The text is written in a fluid, cursive style and includes several instances of the word "I" circled in blue ink. The text is arranged in approximately 15 horizontal lines, each starting with a dashed line and ending with a solid line. The handwriting is dense and fills most of the page.

Handwritten scribbles or notes at the bottom right of the page.

Handwritten musical notation on a page with ten sets of five-line staves. The notation is a form of shorthand or shorthand notation, possibly for a specific musical style or a shorthand system. It consists of various symbols, including curved lines, dots, and small letters (such as 'x', 'p', 'd', '20', '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'). The notation is arranged in a series of horizontal lines, with some symbols appearing above and below the staves. The overall appearance is that of a complex, shorthand musical score.



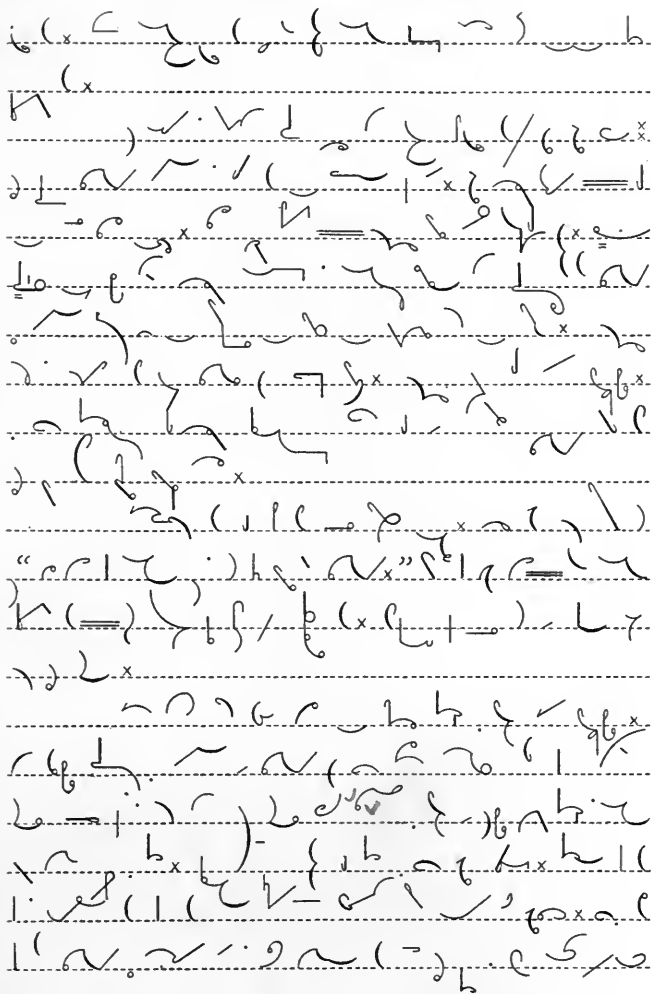
Handwritten text in cursive script on lined paper. The text is written in a fluid, connected style and includes several lines of text, some of which are enclosed in quotation marks. The handwriting is dense and fills most of the page.

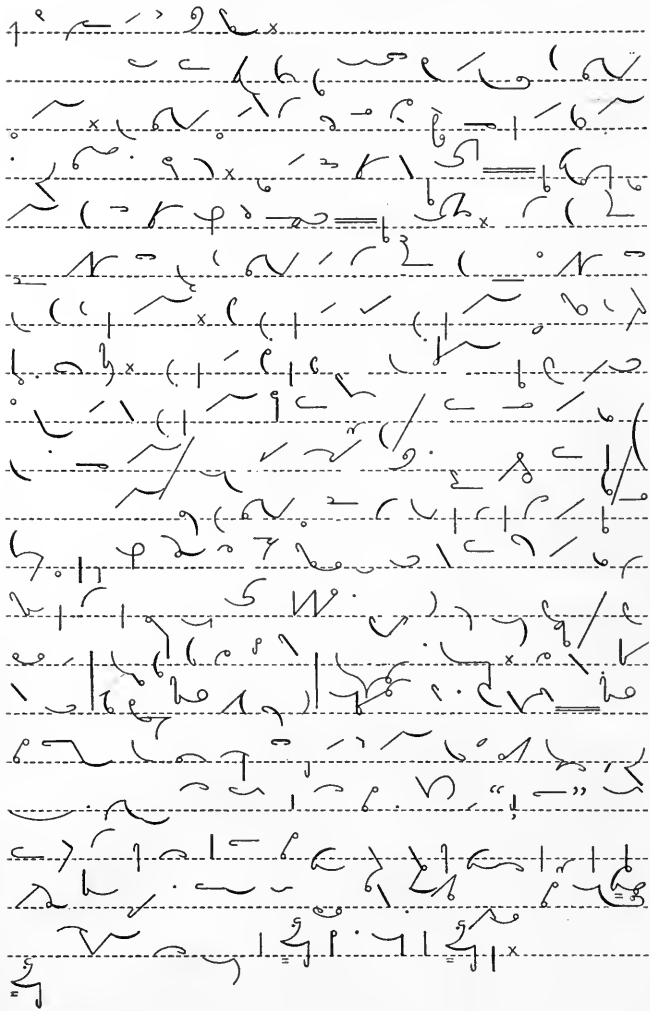
ABRAHAM LINCOLN

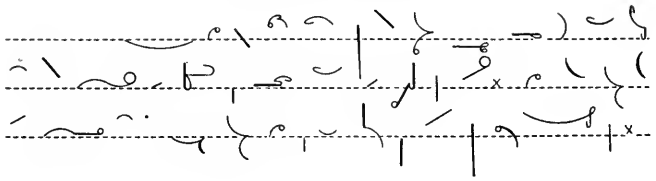
Handwritten cursive practice on ruled lines. The text includes the word "Lincoln" written multiple times in various sizes and orientations, along with other cursive characters and symbols such as "L", "C", and "A".

Handwritten cursive practice on ruled lines. The text includes the word "Lincoln" written multiple times in various sizes and orientations, along with other cursive characters and symbols such as "L", "C", and "A".

Handwritten musical notation on a page with ten horizontal lines. The notation consists of various rhythmic symbols, including stems, beams, and note heads, arranged in a complex, non-linear fashion across the lines. Some symbols are enclosed in parentheses or have other markings. The overall appearance is that of a musical score or a set of rhythmic exercises.



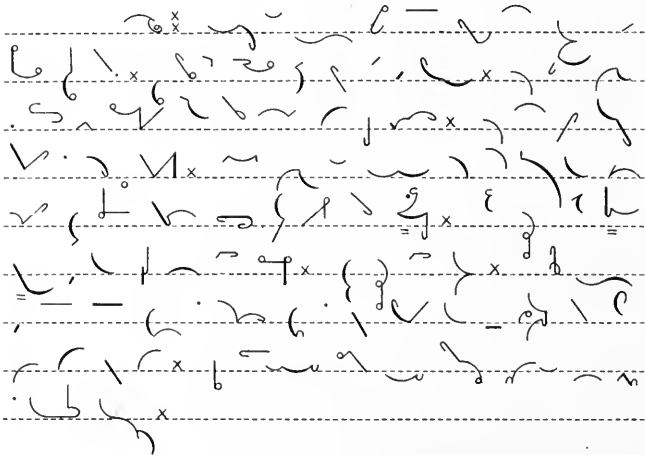




FAREWELL AT SPRINGFIELD

February 11, 1861

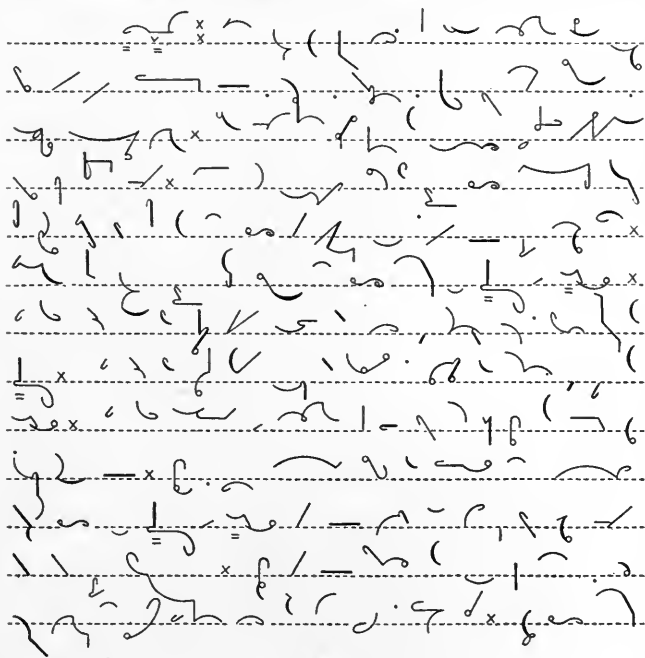
[These words, to which subsequent events have given an added note of solemnity, were spoken to a vast audience of Lincoln's fellow-citizens upon the rainy February day when he left Springfield for Washington to assume the duties of the Presidency.]



SPEECH IN INDEPENDENCE HALL,
PHILADELPHIA

February 22, 1861

[During the journey to Washington Lincoln made many brief addresses. The following, spoken in Independence Hall, Philadelphia, upon Washington's Birthday, is one of the most felicitous, and the time and place of its delivery give it additional interest.]

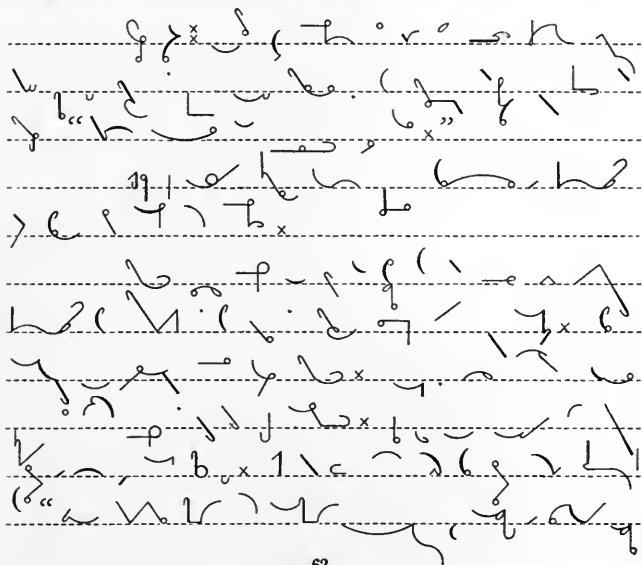


I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Yours obedient servant,
 J. M. [Signature]
 [Address]
 [City, State]

FIRST INAUGURAL ADDRESS

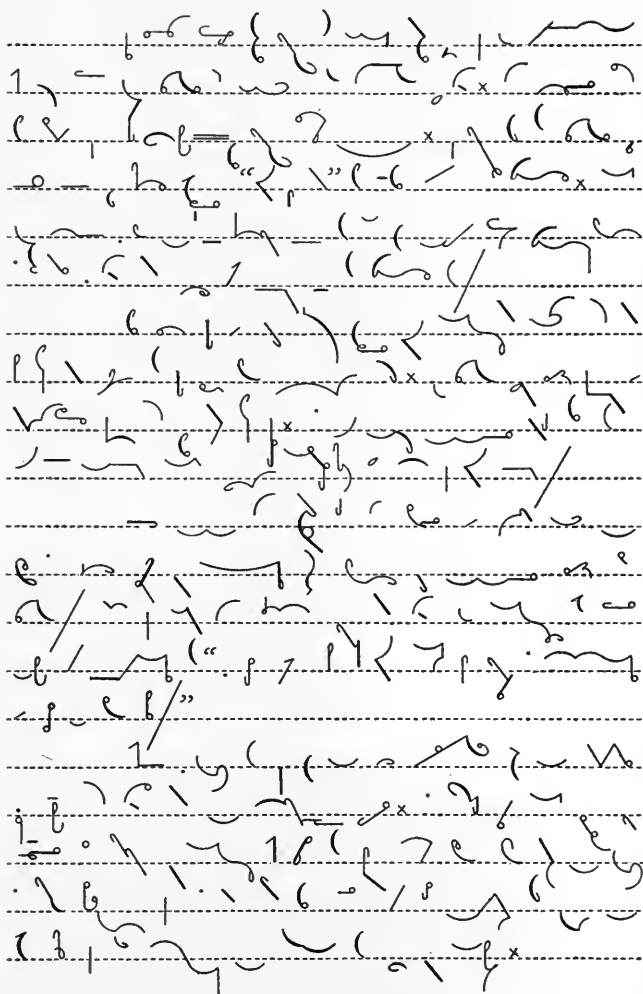
March 4, 1861

["Mr. Lincoln was simply introduced by Senator Baker, of Oregon, and delivered his inaugural address. His voice had great carrying capacity, and the vast crowd heard with ease a speech of which every sentence was fraught with an importance and scrutinized with an anxiety far beyond that of any other speech ever delivered in the United States. . . . The inaugural address was simple, earnest, and direct, unincumbered by that rhetorical ornamentation which the American people have always admired as the highest form of eloquence. Those Northerners who had expected magniloquent periods and exaggerated outbursts of patriotism were disappointed, and as they listened in vain for the scream of the eagle, many grumbled at the absence of what they conceived to be *force*. Yet the general feeling was of satisfaction, which grew as the address was more thoroughly studied."—*Morse's "Abraham Lincoln."*]

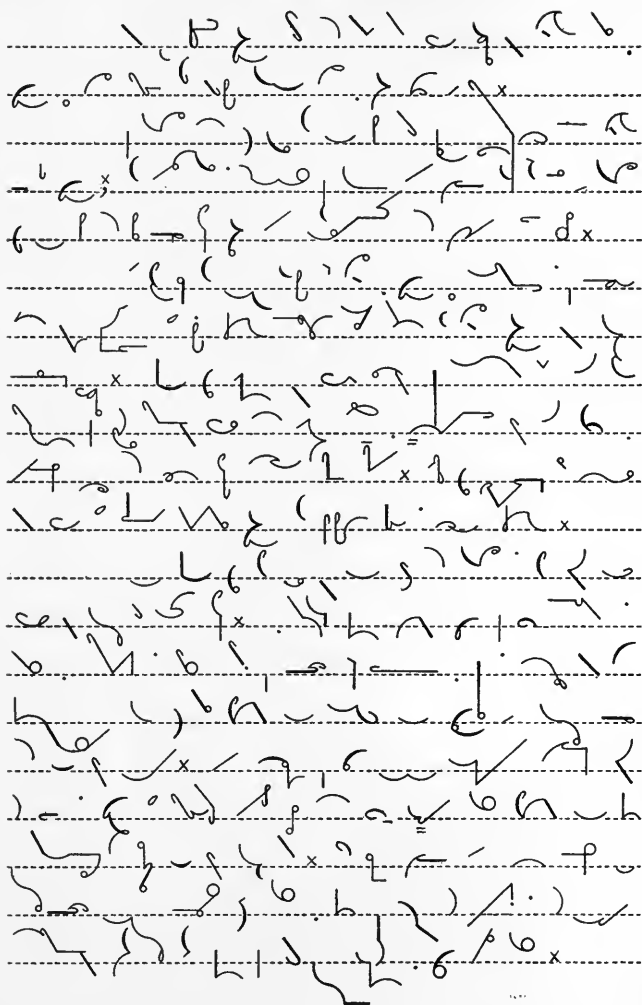


Handwritten musical notation on a five-line staff. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. There are also some markings that appear to be lyrics or performance instructions, including a double quote followed by a letter 'b' at the end of the first line.

Handwritten musical notation on a five-line staff, continuing from the previous section. It features similar rhythmic patterns and includes a double quote followed by an 'x' at the end of the final line.



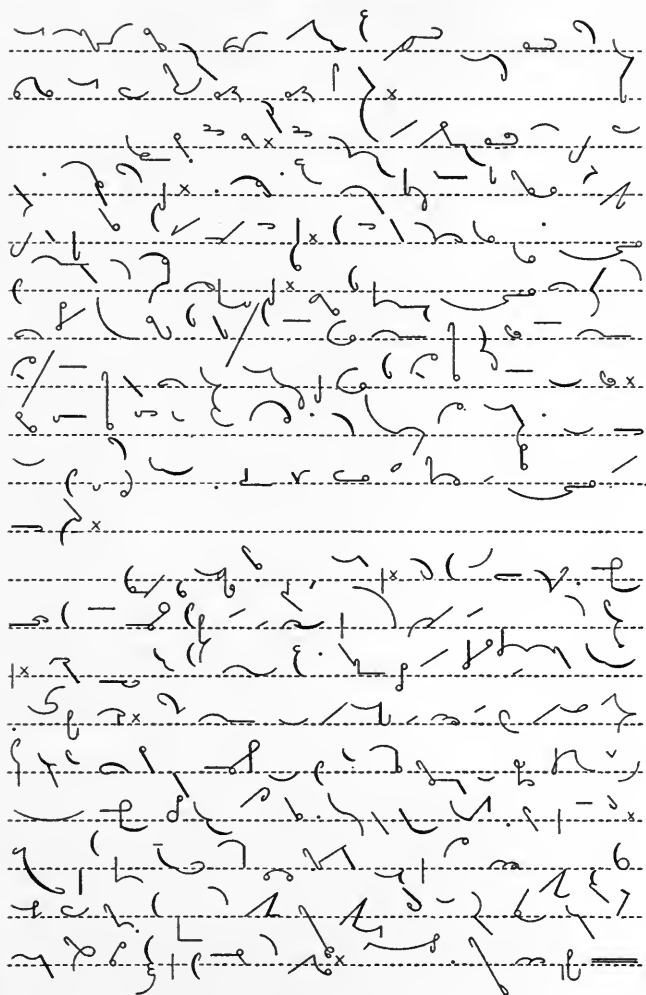
672
15
x
46
x
x
x
x
1774
1776
1778
1787
"x"

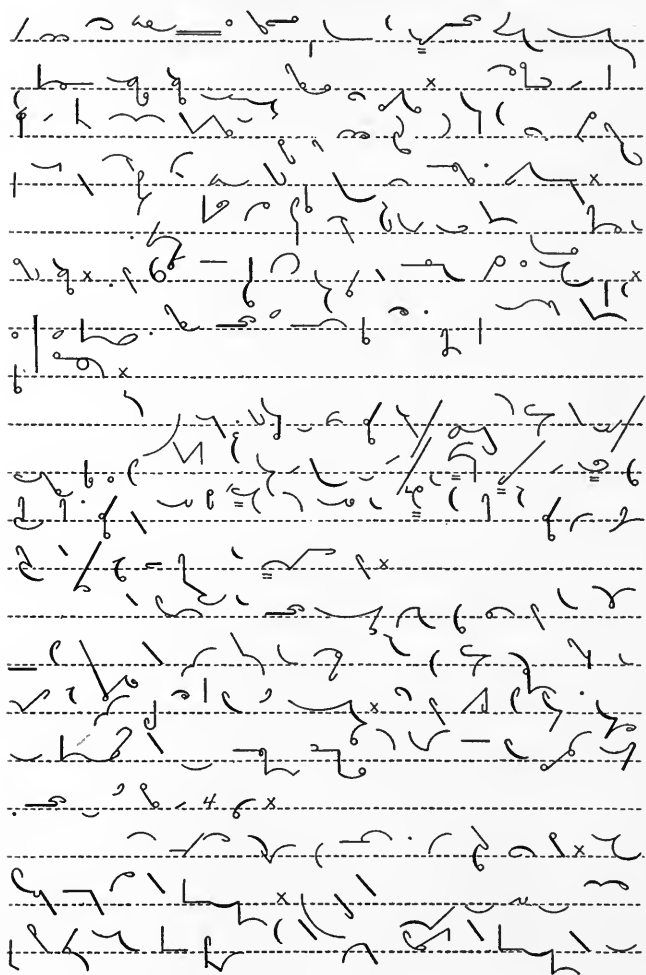


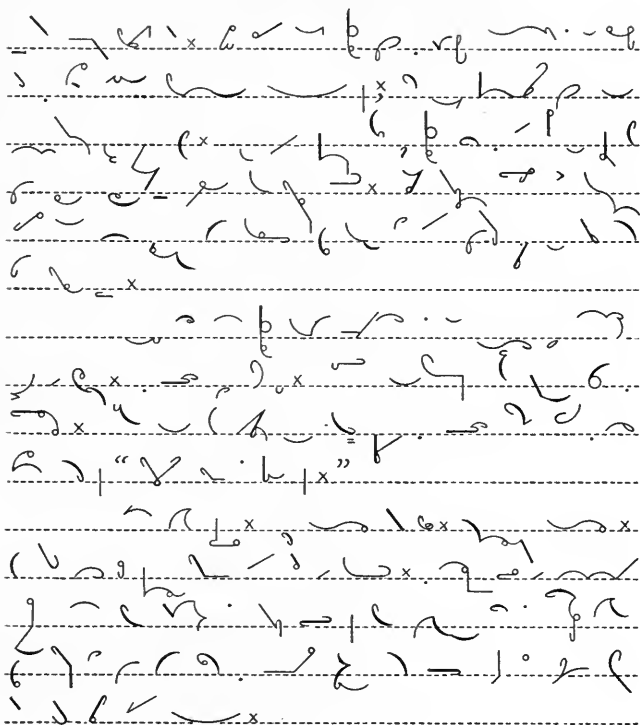
Handwritten cursive text on a page with horizontal dashed lines. The text is written in a fluid, cursive style and appears to be a transcription of the first inaugural address. The page contains approximately 15 lines of text, with some lines starting with a checkmark (✓) or a cross (x). The handwriting is dense and fills most of the page.

Handwritten cursive practice on ruled lines, featuring various letters and symbols such as 'x', 'w', and 'v'.

Handwritten cursive text on a page with horizontal dashed lines. The text is written in a fluid, cursive style and appears to be a transcription of the first inaugural address. The page contains approximately 15 lines of text, with some lines starting with a vertical line, possibly indicating the beginning of a paragraph or section. The handwriting is consistent throughout the page.







EMANCIPATION PROCLAMATION

January 1, 1863

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA :

A Proclamation

Handwritten cursive script on lined paper. The text is highly stylized and difficult to decipher. It appears to be a transcription or a highly decorative version of the original text, possibly written by a calligrapher. The script is dense and fills most of the page. There are several lines starting with quotation marks, indicating quoted text. Some lines contain the year "1862" and "1863". The handwriting is very fluid and interconnected.

1863
 I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

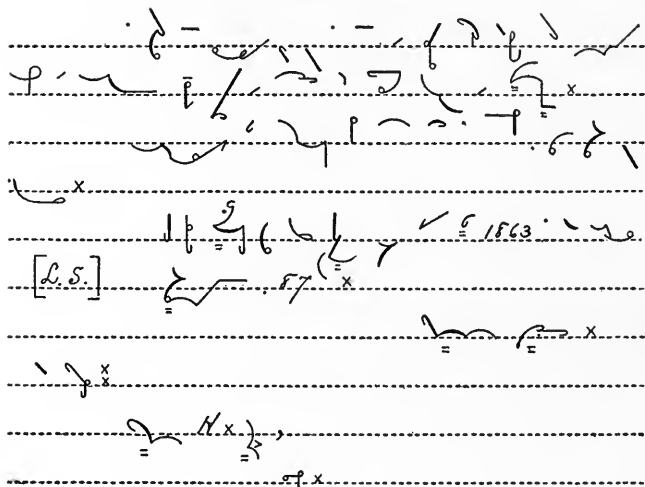
I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

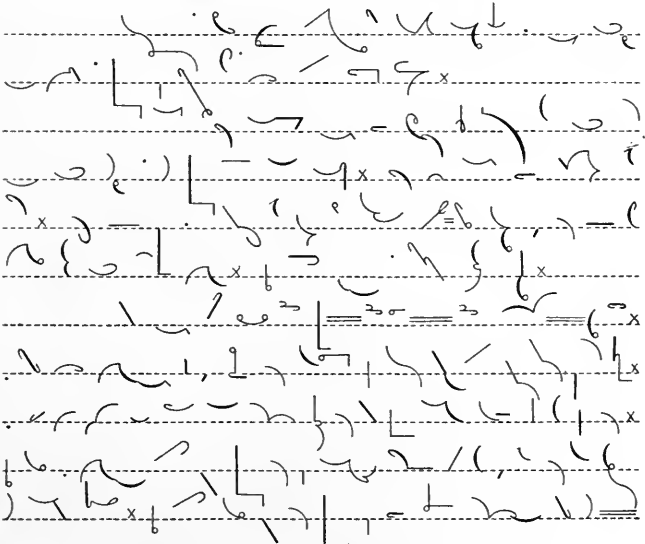
I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 A. Lincoln

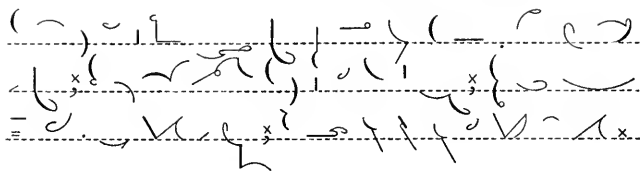


GETTYSBURG ADDRESS

November 19, 1863

[The national military cemetery at Gettysburg, Pa., was dedicated with solemn ceremonies on November 19, 1863, as a memorial of the three days' battle fought in the previous July, which proved to be the turning-point of the Civil War. The formal oration of the day was pronounced by Edward Everett, but the President was asked to add a word. His biographer, Mr. J. G. Nicolay, has given an interesting account of the preparation of the address. (*Century Magazine*, Vol. XLVII) It was delivered without any effort at oratorical effect; but its perfection of feeling and of phrase was instantly and universally recognized. To have composed the Gettysburg address is proof enough, were there no other, of Lincoln's place among the masters of English speech. His letter to Edward Everett acknowledging the latter's praise, and complimenting Everett in turn, is included in this volume of selections.]





SPEECH TO 166TH OHIO REGIMENT

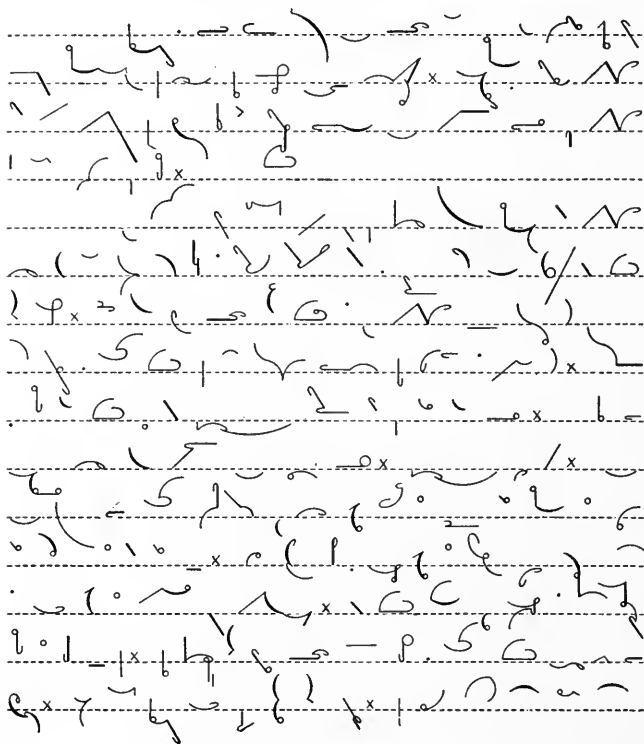
August 22, 1864

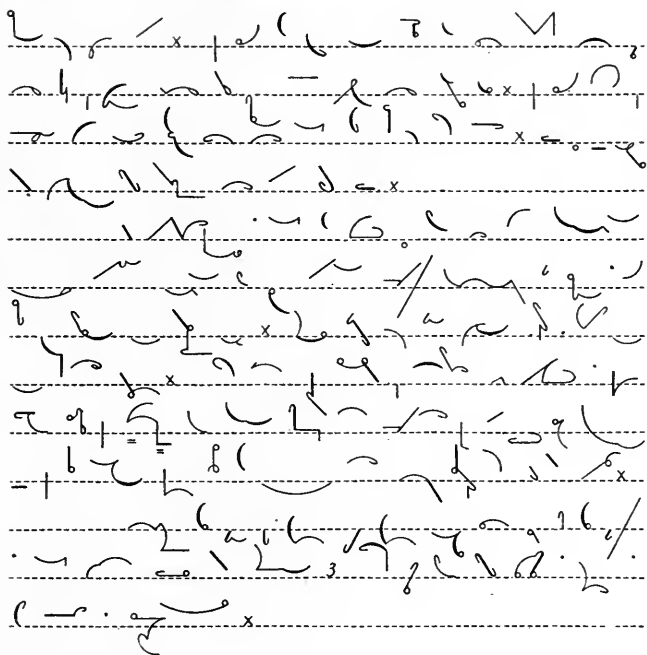
Handwritten musical notation on ten staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It consists of various symbols, including dots, lines, and curved strokes, arranged in a rhythmic pattern across the staves. Some symbols are marked with small 'x' characters.

RESPONSE TO SERENADE

November 10, 1864

[This little speech was called forth by the news of Lincoln's re-election as President.]

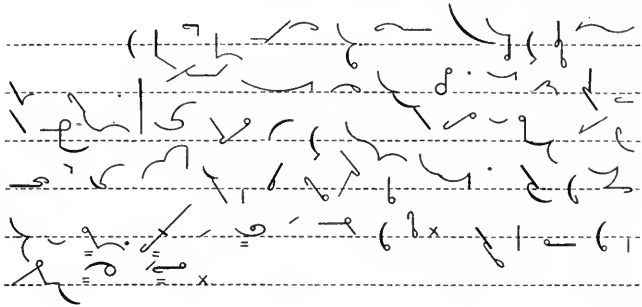




REPLY TO COMMITTEE ON THE
ELECTORAL COUNT

February 9, 1865

[Lincoln had been renominated for the Presidency by the Republican Convention which met in Baltimore on June 7, 1864, and was elected on November 8 by a plurality of nearly half a million in the popular vote. In the Electoral College he had 212 votes to 21 for McClellan.]

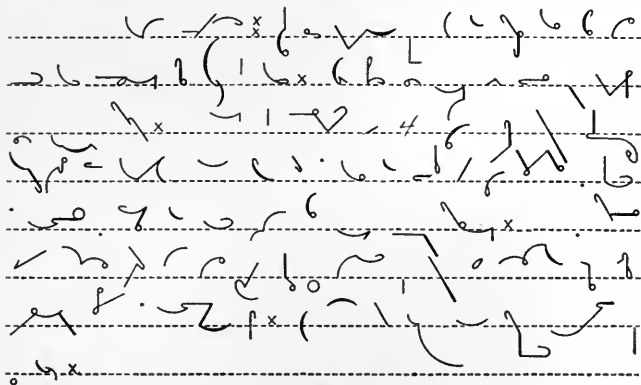


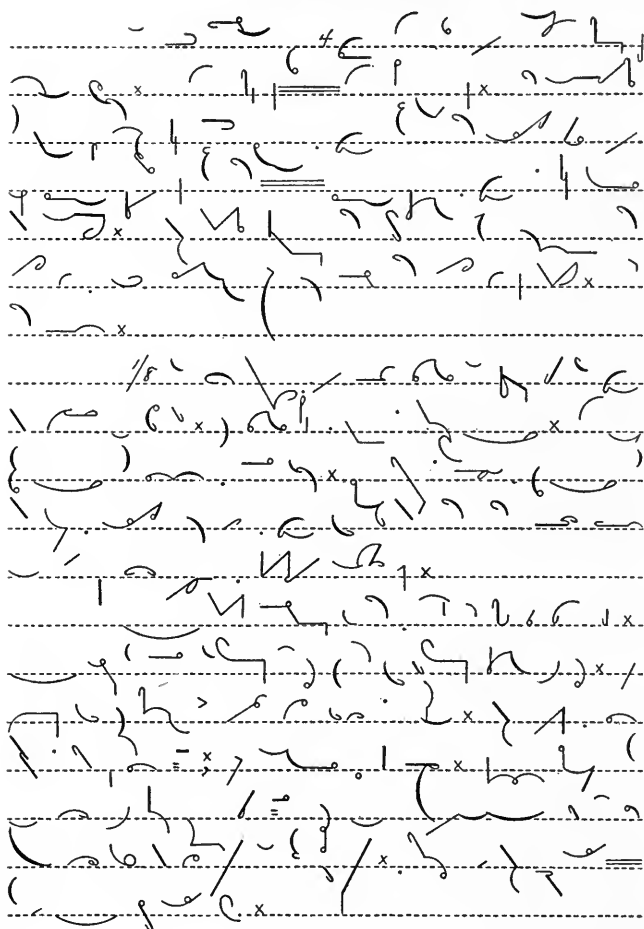
SECOND INAUGURAL ADDRESS

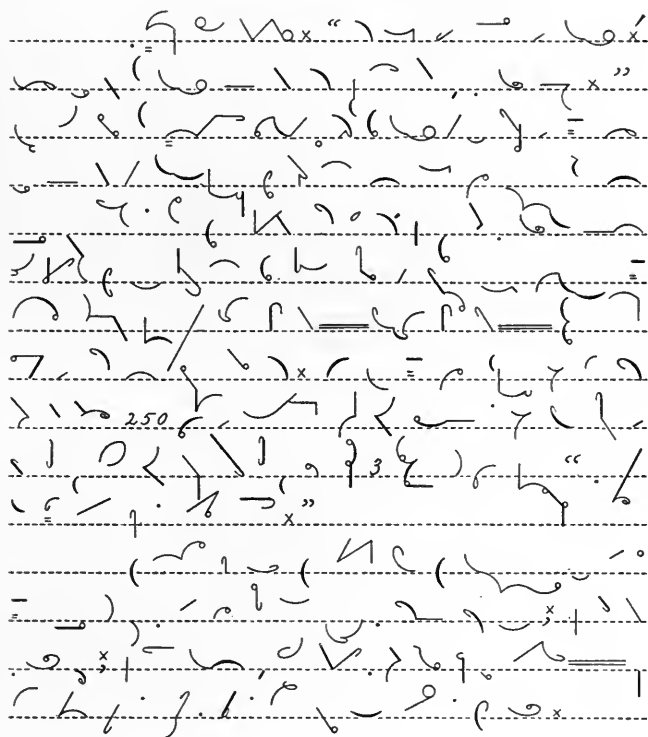
March 4, 1865

[“The ‘Second Inaugural’—a written composition, though read to the citizens from the steps of the Capitol—well illustrates our words. Mr. Lincoln had to tell his countrymen that, after a four years’ struggle, the war was practically ended. The four years’ agony, the passion of love which he felt for his country, his joy in her salvation, his sense of tenderness for those who fell, of pity mixed with sternness for the men who had deluged the land with blood—all the thoughts these feelings inspired were behind Lincoln pressing for expression. A writer of less power would have been overwhelmed. Lincoln remained master of the emotional and intellectual situation. In three or four hundred words that burn with the heat of their compression, he tells the history of the war and reads its lesson. No nobler thoughts were ever conceived. No man ever found words more adequate to his desire. Here is the whole tale of the nation’s shame and misery, of her heroic struggles to free herself therefrom, and of her victory. Had Lincoln written a hundred times as much more, he would not have said more fully what he desired to say. Every thought receives its complete expression, and there is no word employed which does not directly and manifestly contribute to the development of the central thought.”—*The (London) Spectator*, May 2, 1891.

Compare also Lincoln’s letter to Thurlow Weed at the close of this volume of selections.]







TO McCLELLAN

February 3, 1862

[General McClellan had succeeded General Scott on November 1, 1861, as Commander-in-Chief (under the President) of all the armies of the United States. On January 31, 1862, the President had issued his "Special War Order No. 1," directing a forward movement of the Army of the Potomac. This order conflicted with plans which McClellan had formed, and he remonstrated. Lincoln's reply is a good illustration of his power of compact statement, as well as his mastery of the military situation.]

The image shows a page of handwritten cursive script, likely a letter or document, dated February 3, 1862. The text is written on lined paper and is largely illegible due to the cursive style and fading. The page number 85 is visible at the bottom center.

February 3, 1862. x

85

TO SEWARD

June 23, 1862

[This letter was written to W. H. Seward, the Secretary of State, shortly after the Union victories in Kentucky and Tennessee and upon the Mississippi River, in the spring of 1862.]

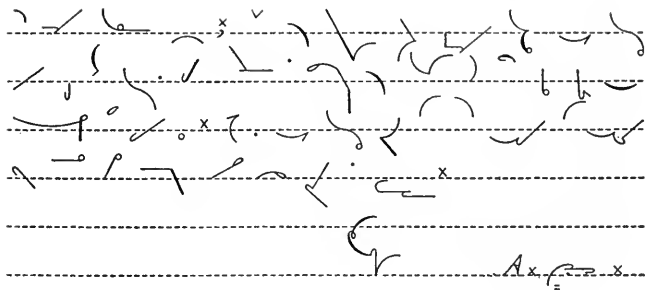
June 23, 1862

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 21st inst. in relation to the proposed purchase of the Louisiana Purchase.

I have the pleasure to inform you that the same has been referred to the proper authorities for their consideration.

I am, Sir, very respectfully,
Your obedient servant,
Wm. H. Seward



TO GREELEY

August 22, 1862

[Horace Greeley, the famous editor of the New York *Tribune*, though an ardent opponent of slavery, was a constant critic of Lincoln's policy, and indeed opposed his renomination for the Presidency. His erratic editorials concerning the Administration were a continual source of anxiety to Lincoln.]

22, 1862

Dear Sir,

I have just received your letter of the 19th inst. in relation to the proposed amendment to the Constitution, and in reply to inform you that the President has decided to support the amendment, and that he has directed me to do so.

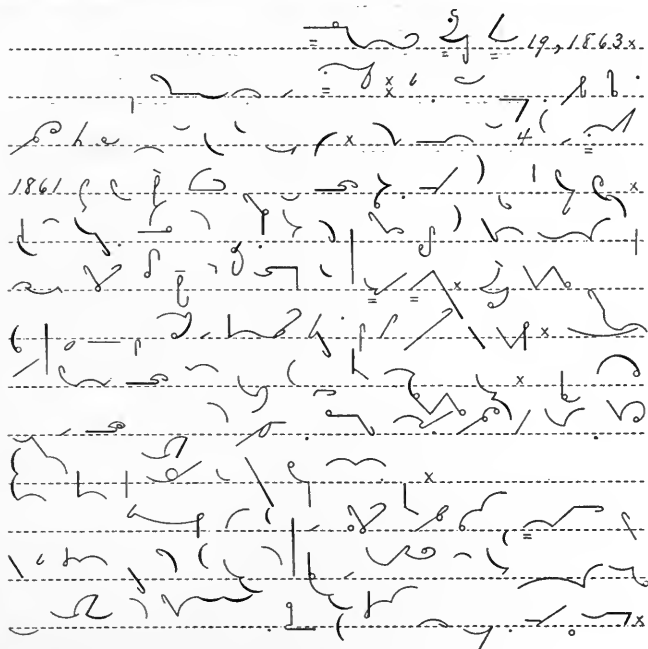
I am, Sir, very respectfully,
Your obedient servant,
Abraham Lincoln

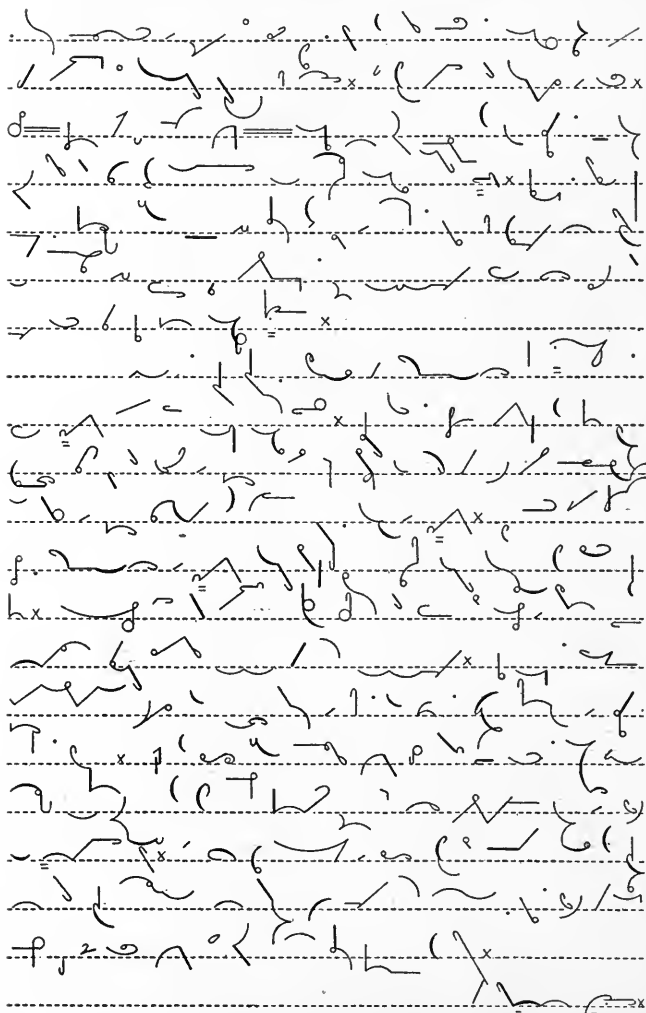
Handwritten cursive script on ruled lines, including the signature "A. x" at the bottom right.

TO THE WORKINGMEN OF MANCHESTER

January 19, 1863

[The blockade of Confederate ports during the war was naturally a severe blow to the English manufacturing centres like Manchester, which had depended upon the Southern States for their supply of cotton. But the working classes of England, in marked contrast with the upper classes, displayed strong Union sympathies throughout the struggle. An address from the Manchester workingmen called forth this admirable reply from the President.]





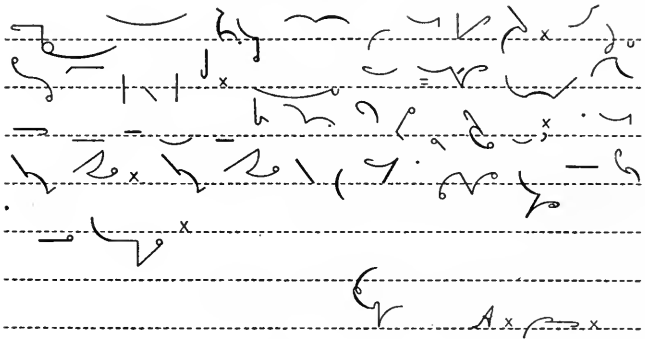
TO HOOKER

January 26, 1863

[This letter to General Joseph Hooker, appointing him the successor to General Burnside as commander of the Army of the Potomac, is one of Lincoln's most characteristic utterances—frank, kind, and gravely ironical. Notice the phrase, "I will risk the dictatorship."]]

26, 1863

The page contains several lines of handwritten cursive text on a set of horizontal dashed lines. The handwriting is highly stylized and somewhat illegible. At the top right, the date "26, 1863" is written. Below the date, there are several lines of cursive script, some of which appear to be scribbles or very light writing. The text is written in dark ink on a light-colored background.



TO BURNSIDE

July 27, 1863

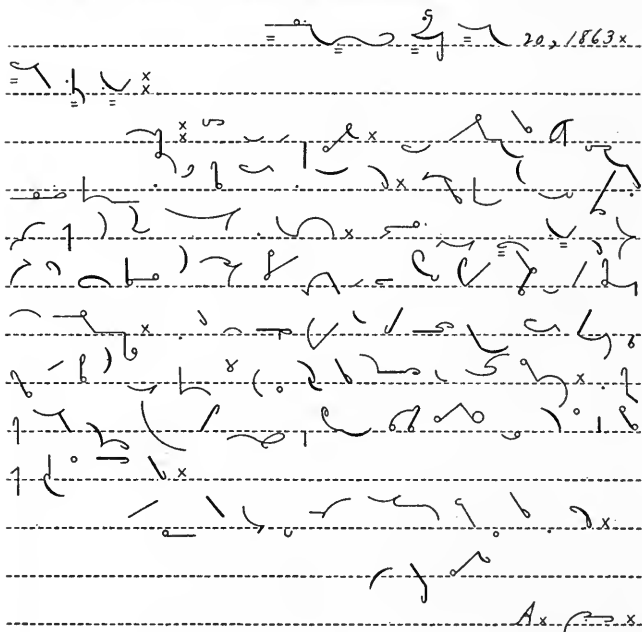
[This telegram is noticeable for its brief but comprehensive description of General Grant.]

Handwritten telegram in shorthand script on ruled lines. The text is written in a cursive shorthand style with various symbols and flourishes. At the top right, there is a date "27-1863" and a small "x" mark. The text is organized into several lines, with some words appearing to be "Grant" and "Burnside".

TO EDWARD EVERETT

November 20, 1863

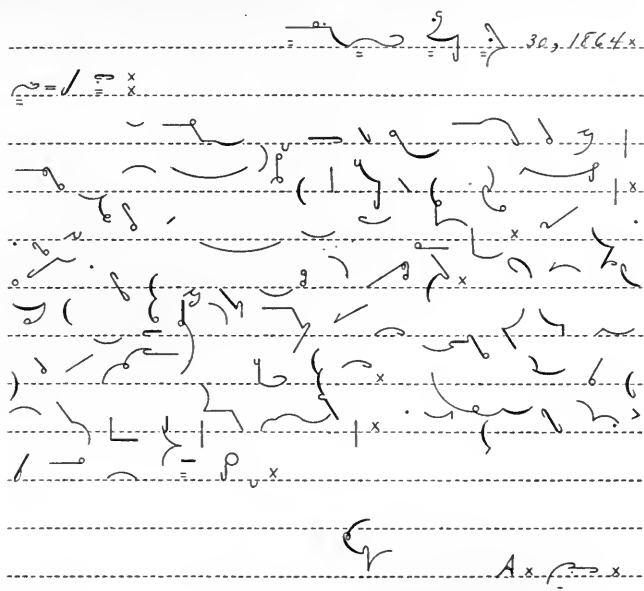
[See the note prefixed to Lincoln's Gettysburg address.]



TO GRANT

April 30, 1864

[The spring campaign of 1864 marked "the beginning of the end" of the Rebellion. This letter is one of many proofs of Lincoln's absolute confidence in Grant's generalship.]



TO MRS. BIXBY

November 21, 1864

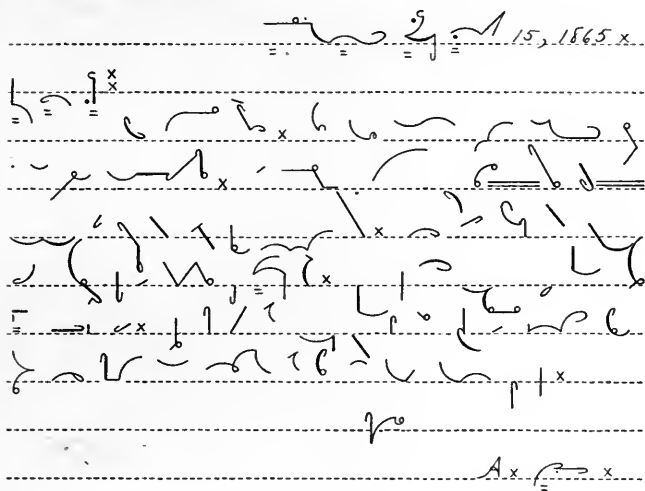
Nov 21, 1864

Handwritten cursive practice on ruled lines, including various letters and flourishes. The text is written in a cursive style, with some letters marked with an 'x' above them, possibly indicating a specific stroke or correction. The practice includes several lines of connected cursive letters, some starting with a flourish, and some individual letters or groups of letters. The lines are ruled with a solid top line, a dashed middle line, and a solid bottom line.

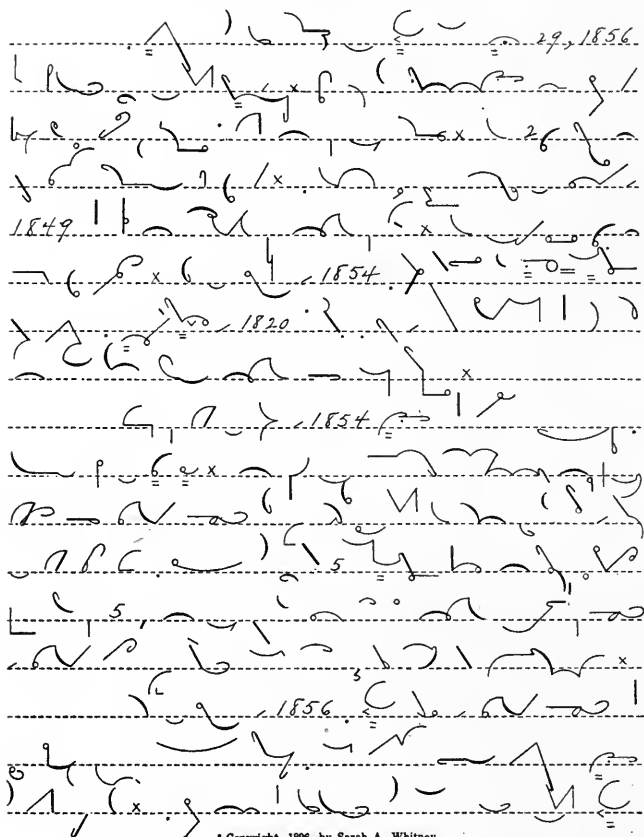
TO THURLOW WEED

March 15, 1865

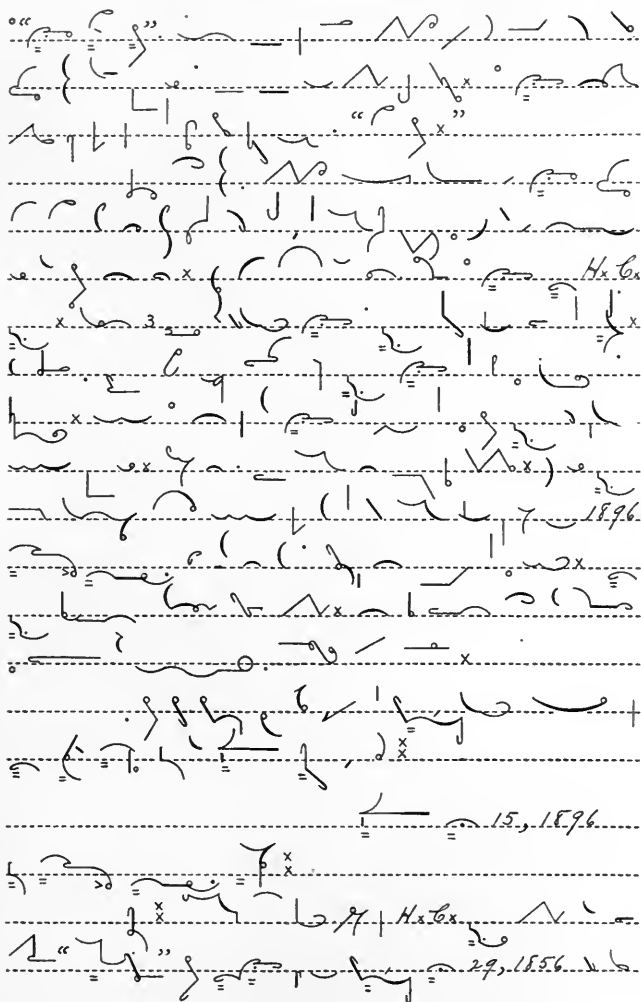
[This most interesting letter, written a month before Lincoln's assassination, should be read in connection with the second inaugural address.]



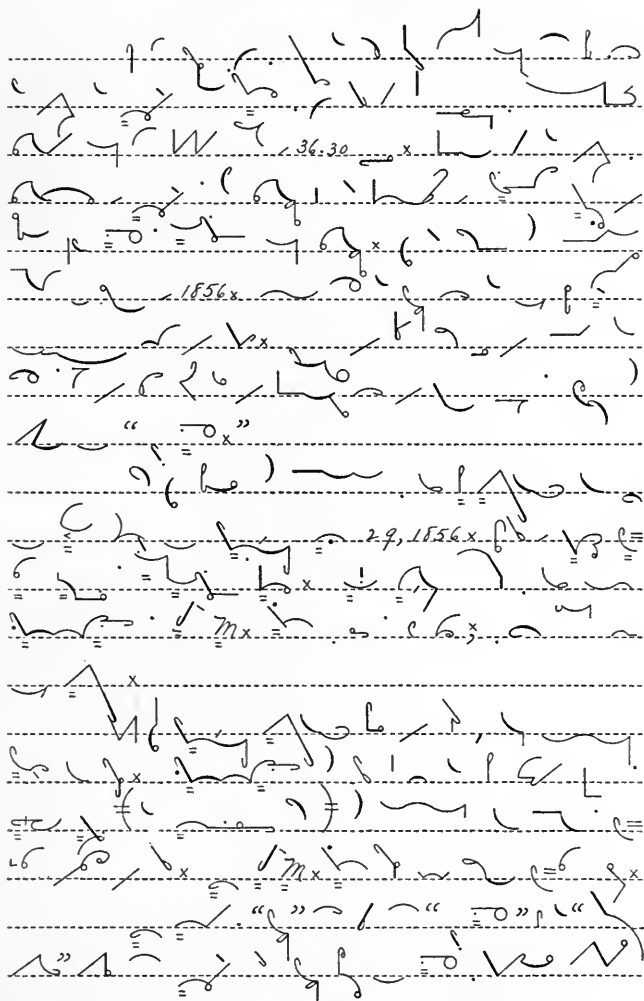
"LINCOLN'S LOST SPEECH"*



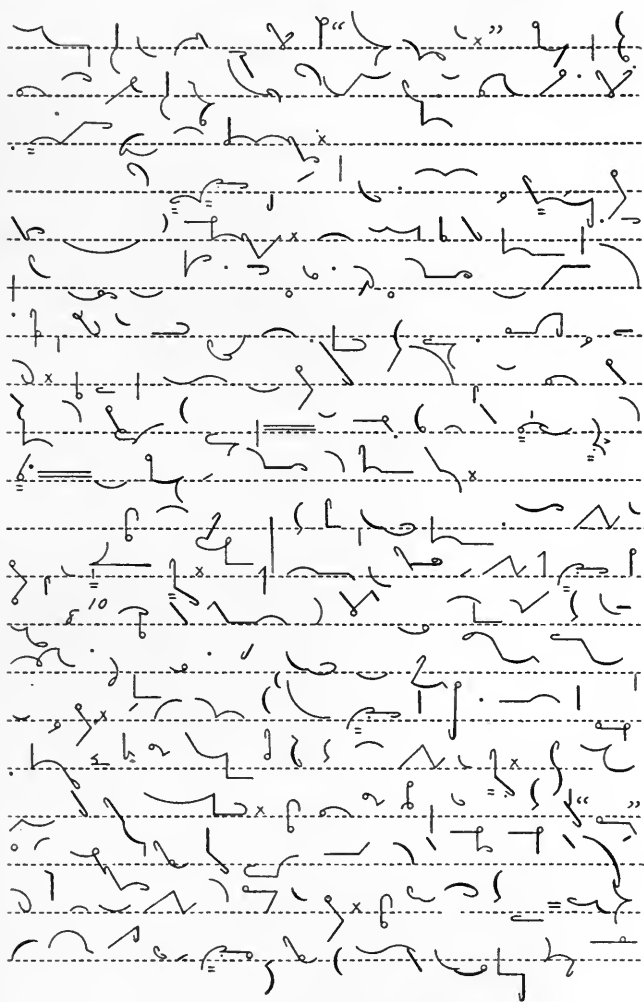
* Copyright, 1896, by Sarah A. Whitney.



Handwritten musical notation on a page with ten sets of five-line staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It consists of various symbols, including lines, curves, dots, and small 'x' marks, arranged across the staves. The notation is dense and fills most of the page.

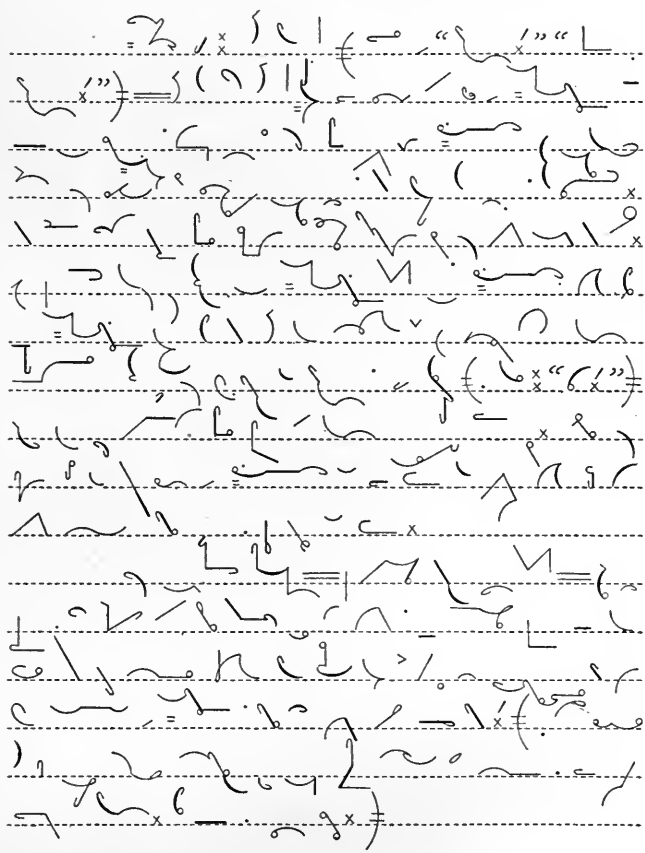


Handwritten musical notation on a page with ten sets of five-line staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It includes various symbols such as dots, lines, curves, and small 'x' marks. The notation is arranged in a dense, somewhat chaotic pattern across the staves. A small number '40' is visible on the left side of the page, near the middle of the staves.

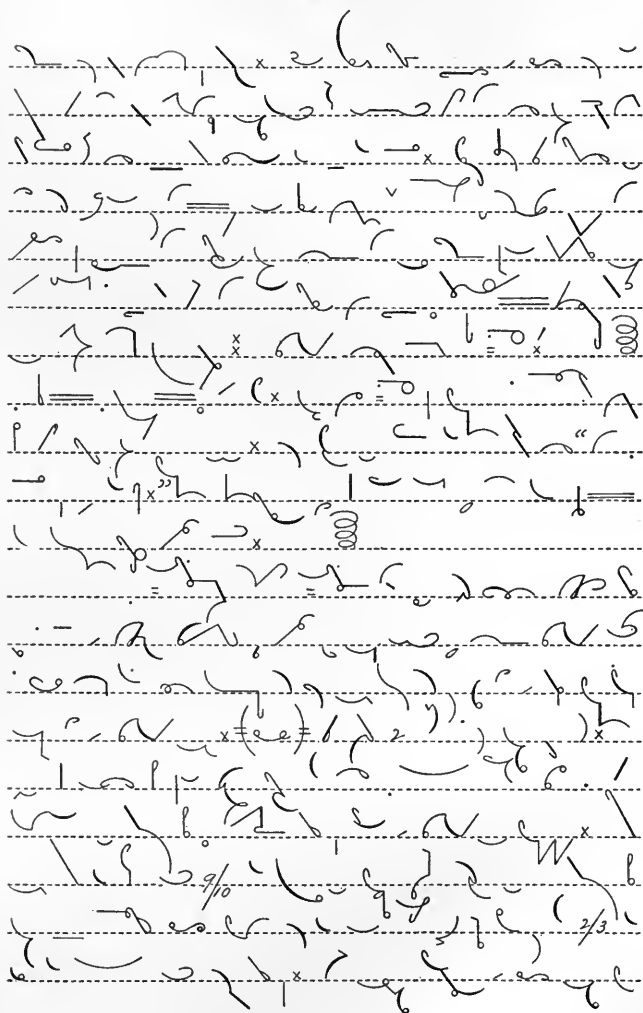


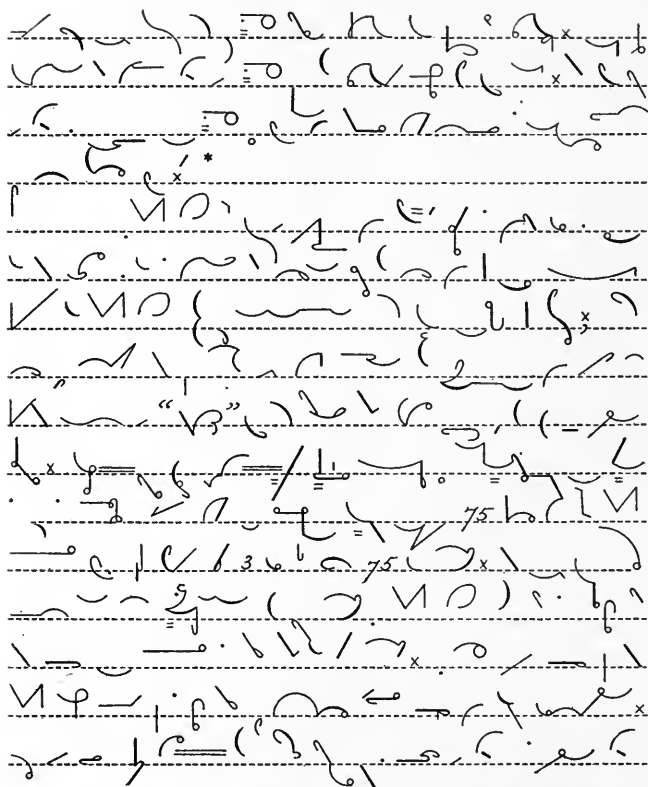
Handwritten musical notation on a ten-line staff. The notation consists of various rhythmic symbols, including vertical stems, curved lines, and dots, arranged in a complex, non-standard manner. Some symbols resemble traditional musical notes or rests, but they are often combined in ways that do not conform to standard musical notation. The notation is spread across the staff, with some elements appearing below the bottom line and others above the top line. There are several instances of a small 'x' mark, possibly indicating a specific rhythmic value or a correction. The overall appearance is that of a personal or experimental musical sketch.

MR. LINCOLN'S SPEECH



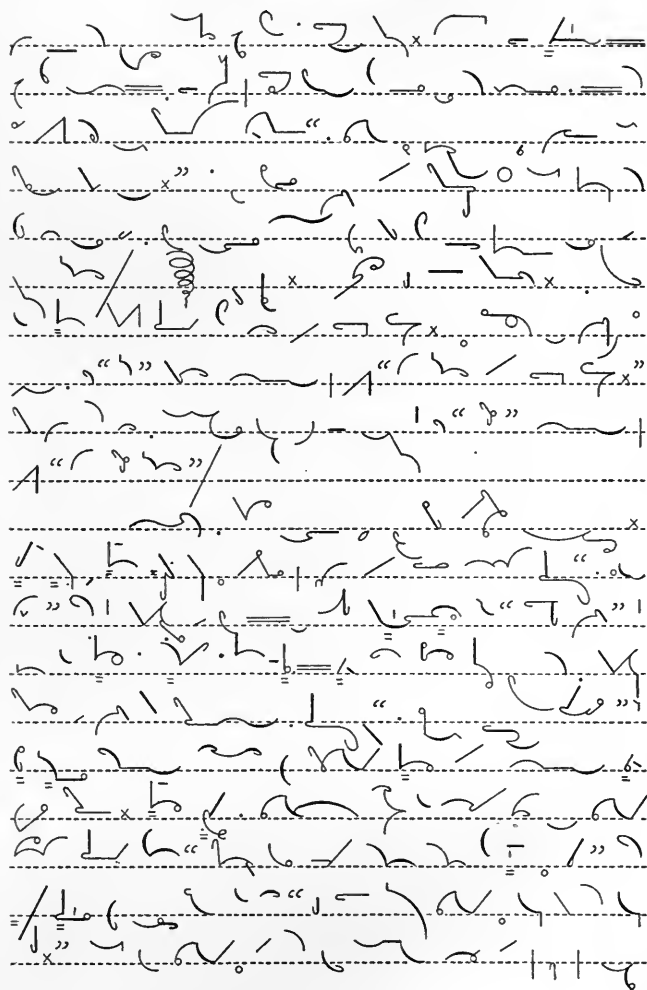
Handwritten musical notation on a page with ten sets of five-line staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It includes various symbols such as notes, stems, beams, and rests, often with small 'x' marks. The notation is written across the page in a continuous, flowing manner, filling most of the staves. The overall appearance is that of a complex, possibly cryptic, musical score or a form of shorthand used for musical notation.

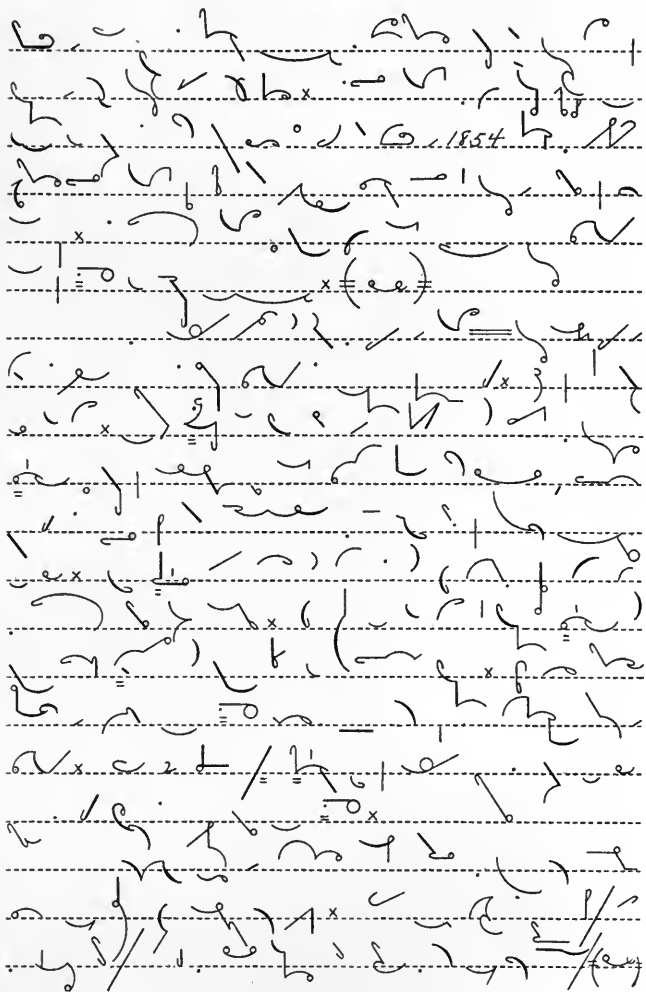




*Statutes of Kansas, 1855, Chapter 151, Section 12. If any free person, by speaking or by writing, assert or maintain that persons have not the right to hold slaves in this Territory, or shall introduce into this Territory, print, publish, write, circulate . . . any book, paper, magazine, pamphlet, or circular containing any denial of the right of persons to hold slaves in this Territory, such person shall be deemed guilty of felony, and punished by imprisonment at hard labor for a term of not less than two years.

Sec. 13. No person who is conscientiously opposed to holding slaves, or who does not admit the right to hold slaves in this Territory, shall sit as a juror on the trial of any prosecution for any violation of any sections of this Act.





Handwritten musical notation on a ten-line staff. The notation consists of various rhythmic patterns, including eighth and sixteenth notes, rests, and bar lines. Some notes are marked with an 'x' above them. The piece is divided into measures by vertical bar lines. Several measures contain the number '3' written below the staff. There are also some decorative flourishes and symbols, such as a double circle with a vertical line through it, and a series of three circles. The notation is dense and fills most of the staff lines.

1784
 1800 x
 376
 56
 12
 17
 50
 50

Handwritten musical notation on ten staves. The notation is dense and includes various symbols, including notes, rests, and clefs. The year "1849" is written in the middle of the third staff. The text is written in a cursive, handwritten style.

1849



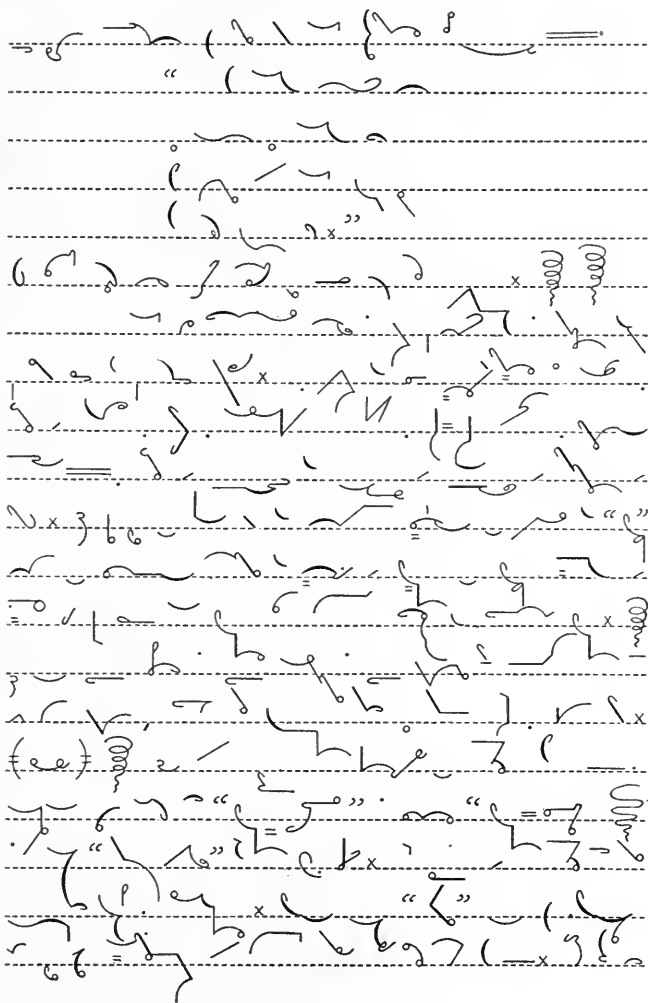
Handwritten cursive text on a page with horizontal ruling lines. The text is written in a dense, flowing script characteristic of Abraham Lincoln's handwriting. The page contains approximately 14 lines of text, with some lines starting with a number (14) and a small symbol. The handwriting is highly stylized and difficult to decipher in many places, but it appears to be a collection of notes or a draft of a letter. The text is written in dark ink on a light-colored paper.

Handwritten text in cursive script on lined paper, likely a page from a manuscript or a collection of letters. The text is written in ink and shows signs of being a draft or a working copy, with some corrections and annotations. The script is highly fluid and characteristic of the early 19th century. The page contains approximately 15 lines of text, with some lines starting with a large initial letter. There are several instances of the number "134" and "42" written in the margins, possibly indicating page or line numbers. The handwriting is dense and fills most of the page.

The image displays ten staves of handwritten musical notation. The notation is highly stylized and appears to be a form of shorthand or a specific dialect of musical notation. It includes various note heads, stems, beams, and rests, often with additional markings such as dots, lines, and symbols like 'x' and '3'. The notation is written in black ink on a white background with horizontal dashed lines. The overall appearance is that of a personal manuscript or a working draft for a musical score.

1529. 20) 17 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000



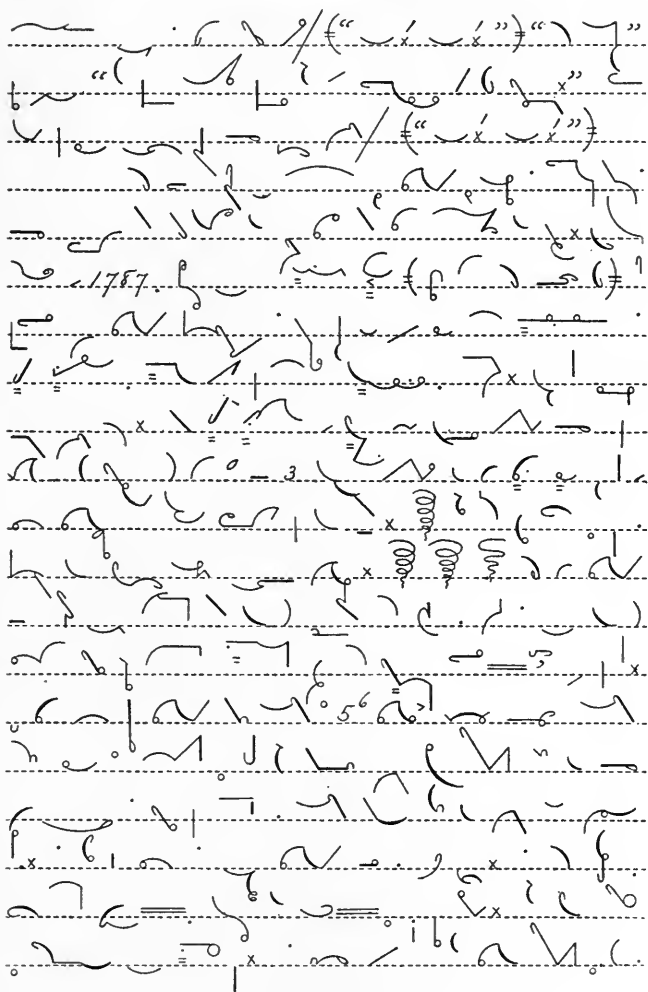


Handwritten cursive text on ruled lines, including the year 1824 and a signature.

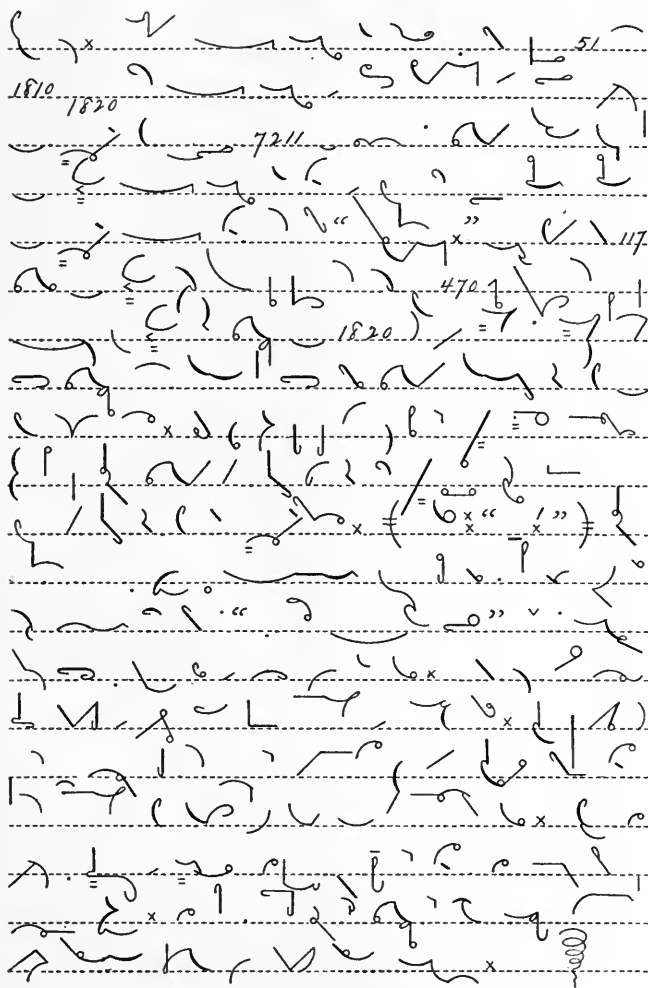
1824

(P)

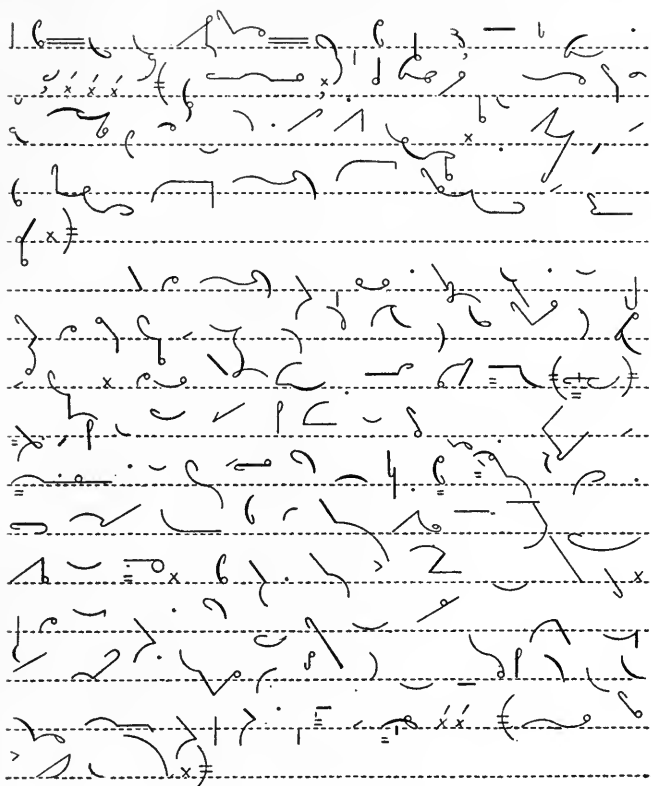
(“x x”) / (“b x b x”)



Handwritten musical notation on a ten-line staff. The notation consists of various rhythmic symbols, including stems, beams, and note heads, arranged in a complex, non-standard fashion. Some symbols resemble traditional musical notes, while others are more abstract or shorthand-like. The notation is written in black ink on a white background with horizontal dashed lines. At the bottom of the page, there are two dates: "1720" and "1787", each followed by a checkmark and some additional symbols.



Handwritten musical notation on ten staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It includes various symbols such as notes, rests, and clefs, along with some text fragments like "x", "o", and "x" interspersed within the musical lines. The notation is written in black ink on a white background with horizontal dashed lines for staff boundaries.





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